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APHASIA: A PROBLEM IN DIFFERENTIAL DIAGNOSIS AND RE-EDUCATION

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I. INTRODUCTION

THE purpose of this paper is to attempt to bring together certain fragments of information found scattered throughout the literature of several scientific groups and, if possible, to correlate these fragments so as to constitute a meaningful constellation which may aid us in our efforts to understand the nature of speech pathology and some of the related problems in differential diagnosis and treatment. While our discussion will be centered mainly about aphasia as a particular manifestation of language aberration, we shall find it inadvisable to attempt to deal with this in its isolation. For reasons that will become apparent, we shall be required to regard aphasia not alone through the glasses of the neurologist, psychiatrist and neurosurgeon, but also through those of the ethnologist and anthropologist, the physiologist and psychologist, the sociologist and the pedagogue. This approach accords with the increasing conviction among modern scholars as to the "oneness" of knowledge and the necessity of the specialist to adopt "the long view."

At the outset it will be well for us to take cognizance of the magnitude of our ignorance concerning the nature of "higher intellectual processes" of all kinds. For all the progress in the biological and psychological sciences during the past quarter-century, our knowledge of the more complex aspects of human behavior, its manipulation and control, remains woefully deficient. This applies with particular force to those processes popularly called "the language function," in both its normal and abnormal aspects. A humble orientation best

becomes us at this stage of our development, recognizing the need to withhold theoretical convictions until a body of facts shall be uncovered that warrants the formulation of a substantial hypothesis.

II. Anatomical and Physiological Mechanisms

A brief consideration of the main mechanisms involved in the activities of speech will indicate how generally the body participates in the execution of this function, and may incidentally give us a tentative lead as to the psychological origin and utility of the language function.

Beginning with the outlying skeletal and muscular structures, we may enumerate the masticatory muscles, the muscles of facial expressions, the muscles of the soft palate, larynx and pharynx, the intrinsic and extrinsic muscles of the tongue, the intercostal muscles concerned with the movements of the thoracic basket, the diaphragm, the abdominal plate muscles and finally the muscles of the perineum, including the rectal and bladder sphincters. These muscles, their bony and cartilaginous attachments and the cavities anatomically related to them are familiarly classified by the students of speech as the "bellows," the "vibrating mechanism," the "articulators" and the "resonating boxes."

It is quite evident to the careful observer that during the forceful emission of speech sounds, all of these muscles are thrown into overt activity. It may be further remarked that there is at hand some evidence [1] from the experimental laboratory to indicate that even during the modulated speech of our everyday cultural and social exchanges, implicit activities in the nature of slight changes in muscle tonus are capable of being recorded in these same muscles. Indeed, to go one step beyond, it is held by many objective psychologists that during active "thought processes," implicit but recordable changes in the largyngeal, pharyngeal, lingual and respiratory musculature occur; that these approximate the pattern of activity which is observable when overt speech runs hand in hand with thought; and that "implicit speech" may be regarded, for all useful considerations, identical with thought itself.[2] They cite the difficulty of thinking the

[1] G. Murphy, *A Briefer General Psychology* (Harper, 1935, 334).

[2] J. B. Watson, *Psychology from the Standpoint of the Behaviorist*, Ed. 3 (J. B. Lippincott, 1929).

J. F. Dashiell, *Fundamentals of Objective Psychology* (Houghton Mifflin, Boston, 1928).

word "bubble" with the mouth wide open as a simple illustration of opposed implicit activity of the speech effectors.

Our catalogue of the peripheral organs concerned with the speech functions requires to include the ear as a receptor structure. It is apparent that this organ plays a rôle of the first importance, not only in the process of acquisition of speech, but in all subsequent guidance of speech. When the auditory nerves have been damaged, as in complicated cases of measles, deaf mutism frequently supervenes, even though the little child has already acquired its speech habits; and in any case, the emission and inflection of speech becomes faulty.

Turning now to the nerves which innervate these peripheral organs, and to the segmental structures of the central nervous axis with which these nerves are anatomically and physiologically connected, we observe that the speech function implies a play of impulses to, from and within the midbrain, medulla oblongata and spinal cord. These impulses are mediated over the paired cranial nerves II to XII inclusive, and over the paired spinal nerves from the upper cervical to the lower sacral levels (see Fig. 1). The efferent nerves are accompanied in their course by afferent proprioceptive nerve fibres, which are indispensable to the exquisite temporal regulation of the degree of contraction of the several motor structures.

The segmental levels of the nerve axis are brought into a primitive reciprocally-innervated co-ordination by means of numerous relatively short connector fibres. The major correlation and co-ordination of these segments, however, must be thought of as being effected by the suprasegmental structures, viz., the cerebellum, the basal ganglia and the cerebral hemispheres. Of the three, the cerebral hemispheres represent the great overlord in the sense that they constitute the matrix (of internuncial neurones) in which is established, through learning processes, the functional behavior patterns of all skilled acts. Certain of these skilled acts possess a common characteristic, namely the capacity to arouse perceptual patterns by symbolic "cues" that may be communicated between individuals. Such acts have been popularly termed "language habits." This designation, however, does not render them essentially distinctive, and indeed their establishment appears to follow the laws of perception and learning that obtain elsewhere in psychology. The importance of the cerebral hemispheres as a matrix for the establishment of perceptual patterns and for motor learning is so well known as to require no special emphasis here.

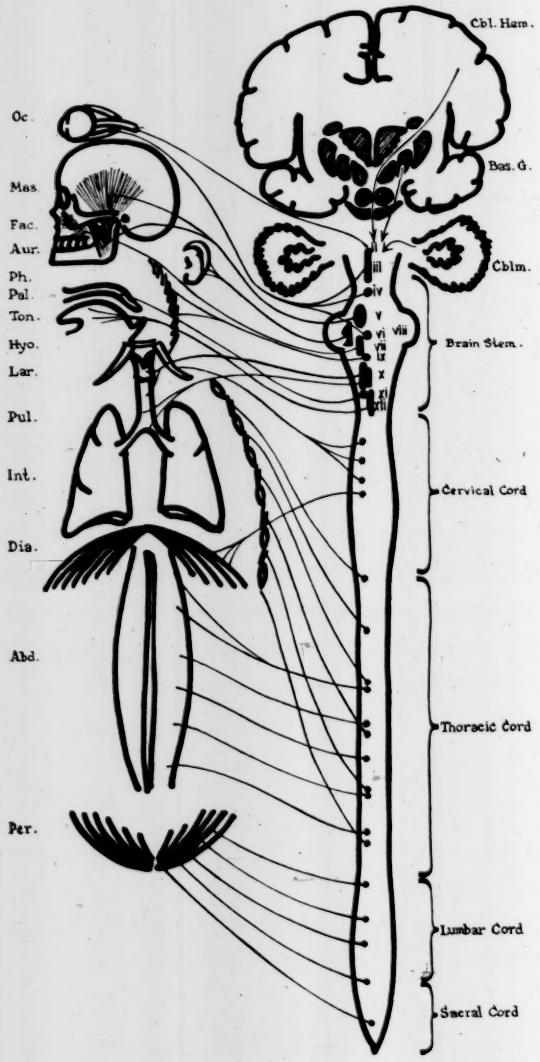

FIG. 1. Diagram showing the wide participation of receptor and effector structures in the speech function and their corresponding neural controlling mechanisms. The peripheral organs appear on the left and include Oc, the ocular apparatus; Mas, muscles of mastication; Fac, muscles of facial expression; Aur, ear; Ph, pharyngeal muscles; Pal, palatal muscles; Ton, tongue; Hyo, hyoid apparatus; Lar, laryngeal apparatus; Pul, pulmonary tree; Int, intercostal muscles; Dia, diaphragm; Abd, abdominal plate muscles; Per, perineal muscles. The segmental structures of the nervous system involved in the innervation of these include the brainstem (mid-brain, medulla oblongata) and the cervical, thoracic, lumbar and sacral levels of the spinal cord. The nuclei of the cranial nerves are numbered in the brainstem. The co-ordinating structures controlling the separate segments are the cblm, cerebellum; the Bas G., basal ganglia (shaded); and the Cbl. Hem, cerebral hemispheres.

The physiologist teaches us that the neural impulses which are projected from the cerebral cortex to the segmental levels of the nervous system, whether for the execution of speech or of other skilled acts, do not pass peripherally as a smooth-flowing stream, but rather as the irregular showers and sputterings of a machine gun. The job of damping out these irregularities appears to rest with the cerebellum and the basal ganglia.[3] These exert their regulatory effect upon the cortico-fugal impulses by way of the extra-pyramidal pathways of the nervous system (see Fig. 1). Altogether, we become impressed with the wide distribution of receptor, effector and integrating mechanisms involved in the speech function.

An attempt will be made later to indicate that the exquisitely complex language activities exercised through these mechanisms are derivatives of the primitive "mass response" of the embryo and infant and that their acquisition and utility follows the same psychological principles as those which are presumed to hold for other habits subserving the biological needs of the individual.

III. Etiology and Differential Diagnosis of Speech Pathology

With the schema above before us, it is not difficult to work out an easily manipulated classification of pathological speech manifestations. A proper classification should of course place primary emphasis upon *etiology,* but should consider also the *locus* of the disease process. Upon these two factors inevitably rests the institution of rational and properly directed therapy. We shall therefore consider in turn the following:

1. Manifestations of speech disturbance due to aberrations of personality.

2. Manifestations due to developmental anomalies and other disease processes in the peripheral mechanisms involved in speech.

3. Manifestations due to disease processes in the segmental mechanisms involved in speech.

4. Manifestations due to disease processes in the subcortical co-ordinating mechanisms represented by the cerebellum and basal ganglia.

5. Manifestations due to disease processes in the highest integrating mechanisms represented by the cerebral hemispheres and cortex.

1. Speech disturbances due to *aberrations of personality.* These represent the so-called "functional" disturbances as contrasted with

[3] S. A. K. Wilson, *Lancet,* 2: 1, 1925.
G. Holmes, *Lancet,* 202: 1177, 1922.

"organic" distrubances. It is well to note at this point that modern students of psychology and psychiatry do not attempt to draw the sharp lines of demarcation between "functional" and "organic" that were at first presumed to obtain. The prototype of a functional disturbance representing a physical manifestation of a personality aberration may be considered here, however, for it bears directly upon our present interest in speech pathology.

During the World War a syndrome known as "shell shock" presented itself among the troops with great frequency. It became eventually apparent that this condition constituted a form of hysteria. The subsequent identification of the etiological factors underlying shell shock in turn led to a clearer understanding of the nature of hysteria, which came thus to be regarded as having its origin in a "conflict" between the social and biological drives of the patient. In brief, the interpretation is as follows: the hazards of the battlefield are such as to tend to make the normal individual flee, but the social drives, built into the individual by the social group, demand that he remain to fight. No serious problem arises for the soldier in whom one of these drives is prepotent over its rival: i.e., if he deserts, his problem is solved; if he remains with the troops, it is likewise solved. However, for the individual who possesses, by virtue of his particular prior experiences in life, drives which appeal for expression with almost equal potency, no definite and immediate course of action is adopted and inner psycho-biological tensions arise, seeking to satisfy the antagonistic needs and thus to resolve the conflict. Shortly, without any consciously directed intention on the part of this soldier, certainly without his malingering, these tensions within his personality determine the selection, fixation and exercise of a behavior pattern which promises to resolve the conflict, namely, a physical disability.

Physical signs and symptoms of almost every conceivable type were observed in patients suffering from shell shock. Some developed epileptiform convulsions; others, paralysis of an arm or leg; still others blindness. However inconvenient the physical disturbance in itself, it is obvious that it served well the personality *as a whole* if it effected the *honorable* removal of the patient from the field of action—and it usually did. Speech disturbances, including hysterical word-deafness, "sensory aphasia," aphonia, mutism, etc., were among the commonest manifestations of shell shock, and it is here that our inquiry into pathological speech merges closely with psycho-pathology.

The lessons learned from the study of shell shock possess wider

implications than those related to the soldier. for parallel behavior disturbances in the nature of hysteria came to be recognized as likely to emerge wherever personality conflicts exist, whether in war or peacetime, in the army or in civil life, at home or in the industrial world. Modern living at best is fraught with complexity and self-contradiction and this obtains not alone for the adult but as well for the little child. The point of significance for our present interest is this, that inner conflicting needs may determine in the individual the appearance of speech disturbances which may simulate any of the organic manifestations to be considered below or which may constitute disturbances (stuttering, stammering, etc.) that have never been unequivocally demonstrated to rest upon organic disease of the speech mechanisms. The ready simulation of organic disease requires us to consider the possibility of the existence of psychological etiologic factors in every case of speech disturbance falling under our notice. Nor is it to be forgotten that functional and organic disease may co-exist.

2. Manifestations due to developmental anomalies and other disease processes in the *peripheral speech mechanisms,* that is, in the receptor and effector organs, constitute the so-called "speech defects." Thus, lisping may arise from a short frenulum of the tongue or from bifid tongue. Corresponding defects in the production of speech may rest upon such factors as partial occlusion of the nasal and pharyngeal passage (polypoid and adenoid overgrowths, deviated nasal septum, turbinate hypertrophy), faulty alignment of teeth and faulty occlusion, cleft-palate and hare-lip. Hoarseness is commonly due to inflammatory or neoplastic diseases of the vocal cords. Similarly, "tonal gaps" in the hearing range of the young child are at times so placed that certain consonant sounds, such as "s" and "th" are never heard. That the child's hearing is imperfect might easily escape the observer in such an instance and make it difficult for him properly to account for the speech defect. The explanation however, might prove to be that the child, in acquiring his speech habits, simply does not reproduce the sounds which he has never heard because of the tonal gap.

3. Disease processes having their seat in the *segmental speech mechanisms* manifest themselves as "aphonia" or "dysphonia." Here are involved either the afferent and efferent nerves coursing from and to the peripheral receptor and effector mechanisms, or the corresponding segmental structures of the spinal cord and brain stem.

As an illustration of this kind of process, the patient is rendered quite unable to vocalize speech (aphonia) if, during the course of an operation upon his thyroid gland, both the right and left recurrent laryngeal nerves should be severed. On the other hand, surgical damage to the nerve of one side alone produces a partial incapacity (dysphonia) of vocalization. Similarly, the nuclei in the brain stem may be attacked in the course of certain disease processes, such as amyotrophic lateral sclerosis and syringobulbia. Their altered physiology is betrayed by such circumstances as dysphonic deficiencies of vocalization.

4. Disease processes of the co-ordinating mechanisms represented by the *cerebellum and basal ganglia* manifest themselves as "anarthria" and "dysarthria." In such cases, no actual paralysis exists, but the smooth flow of vocalized (and/or written) speech is disturbed and a staccato, arhythmic, scanning and tremulous output becomes the characteristic sign. In the cerebellum, tumors, abscesses and multiple sclerosis commonly produce dysarthria. In the basal ganglia, acute chorea (Sydenham's) and chronic chorea (Huntington's) may dramatize their presence by rendering vocalization incoordinate.

5. Disease processes of the highest integrating mechanisms involved in speech—the *cerebral hemispheres,* including the cortex—betray their presence as "the aphasias." The term aphasia should be reserved for disturbances of speech which are manifested only as a disability of formulating and communicating the arbitrary social symbols of perceptual patterns. Aphasia implies that the speech dysfunction now in evidence does not rest upon a paralysis of the receptor, effector, or co-ordinating mechanisms involved in the language function. By simple clinical devices it should be readily possible to demonstrate that the patient can both see and hear and that he is able to produce non-language sounds co-ordinately and execute refined movements with his hands and fingers. The exceptions to this statement include cases in which stupor, delirium or other psychologic disturbances complicate the picture. In these special instances it is scientifically proper to withhold conviction as to the presence of aphasia.

A discussion of the differential problems of aphasia would lack thoroughness if it failed to emphasize the point that aphasia is a *sign,* and *not a disease* of itself. It is an evidence that certain cerebral

patterns have been disturbed, but the *nature* of the disturbing process is in no wise disclosed by the mere demonstration of aphasia, and must be sought by appeal to other medical, neurological, psychological and laboratory methods of investigation. The commonest etiologic factors underlying aphasia include the following:

1. Brain trauma, at birth or subsequently during the life of the patient.
2. Pathological process of the cerebral blood vessels.
   a. Embolism, the sudden plugging of a vessel by a foreign body borne by the blood stream.
   b. Thrombosis, the slow occlusion of a vessel by a process of thickening of its wall or lining.
   c. Hemorrhage, the rupture of a vessel leading to the extravasation of blood into surrounding tissues.
   d. Mechanical occlusion by pressure from without the vessel.
   e. Vasospasm, the transient narrowing of the vessel lumen under the influence of hormones and vaso-constrictor nerves.
3. Brain tumors.
   a. Primary neoplasms of the brain tissues.
   b. Secondary neoplasms, representing metastases or extensions from tumors without the brain.
4. Infections of the brain.
   a. Meningitides (epidemic and non-specific forms).
   b. Encephalitides (epidemic and non-specific forms).
   c. Abscess.
   d. Granulomata (syphilis and tuberculosis).
   e. Parasitic cysts.
   f. Arachnoiditis.
5. Degenerative brain diseases.
   Gower's "abiotrophic" processes, lipoid histiocytosis, tuberous sclerosis, etc.
6. Allergic cerebral edema, as in some migrainous manifestations.[4]
7. Pre- and post-convulsive seizure states.

IV. The Neural Correlates of Aphasia

As long ago as 1836, it was recognized by Marc Dax that the left cerebral hemisphere enjoys a singular importance with regard to the language functions. Broca,[5] in 1865, further delineated this idea of localization by proposing that motor speech has its cortical represen-

[4] Foster Kennedy, *International Clinics*, 3: 200, 1931.

[5] P. Broca, *Sur le Siege de la Faculte du Langage* (Masson, Paris, 1861).

tation in the posterior part of the third frontal convolution. "Aphemia" was the name assigned by him to disturbances of motor speech. Broca proposed that the right side of the brain contains "the language centre" in left-handed individuals and the left side in right-handed individuals. With but slight modification, this thesis prevails widely today. As recently as 1935, Weisenberg [6] concluded that the language function could be reliably inferred in 95 percent of cases as residing in the hemisphere opposite to the handedness of the individual. The idea of "cerebral dominance" has been a direct outgrowth of such observations.

Concerning the modus by which cerebral dominance becomes established there has been much controversy.[7, 8, 9, 10] It is fair to acknowledge at this point that no one of the proposed hypotheses is at present capable of explaining all the relevant facts of cerebral dominance. But however unsatisfactory the account for the origin of cerebral dominance, the fact remains that for useful purposes the neural correlates of those symbolic cues that in the aggregate constitute "language" must be conceived as residing largely in one hemisphere—that opposite the preferred hand of the individual.

Many writers (the majority, it seems safe to say) have preferred to subdivide those parts of the brain most intimately concerned with language functions into "centres," anatomically circumscribed and physiologically relatively independent.[11] Thus, following Broca's localization of the "motor speech centre" to the posterior part of the third frontal convolution, Ogle (1867), largely by analogy, localized a "writing centre" in the posterior part of the second frontal convolution, defects of which were held to become manifest as agraphia

[6] T. Weisenberg, *Arch. Neur. and Psych.*, 31: 1, 1934.
T. Weisenberg, and K. McBride, *Aphasia: A Clinical and Pathological Study* (Commonwealth Fund, N.Y., 1935).

[7] N. Scheidemann, *Psychology of Exceptional Children* (Houghton Mifflin, Boston, 1931), 130.

[8] F. Ramaley, *Amer. Naturalist*, 47: 770, 1913.

[9] H. D. Jordan, *Good Health*, 57: 378, 1922.

[10] L. E. Travis, *Speech Pathology* (Appleton, 1931).

[11] M. Neustadter, *Textbook of Clinical Neurology* (Davis, Phila., 1929), 38.
E. F. Buzzard, in French, *Index of Differential Diagnosis*, Ed. 4 (W. Wood, N.Y., 1928), 770.
S. I. Franz, *Handbook of Mental Examination Methods*, Ed. 2 (Macmillan, 1920), 59.

and dysgraphia. A few years later Bastian and Wernicke [12] assigned to the region of the supramarginal gyrus the function of understanding the spoken language. Defects here were claimed to give rise to "word-deafness." The centre for understanding written speech was next localized about the angular gyrus, defects of which were held to become evident as alexia or dyslexia. By the localizationists it is believed that neuronic inter-connections course from one to another of these cortical "centres" and bring about an intimate functional relationship. Finally, an area in and about the anterior half of the inter-parietal fissure is said by some writers [13] to preside over eupraxia and "gnostic sense," the capacity to understand the utility or other "meaning" of an object apart from the word-object relationship involving language symbols. Defects in this region are said to give rise to apraxia, dyspraxia and agnosia—the faulty or inappropriate manipulation of objects. Such a defect is presumed to exist when, for example, a patient attempts to smoke a pencil or a piece of chalk, or when he uses a toothbrush as an implement for eating.

Beginning with Wernicke, many neurologists have made clinical use of the concept of localized language centres by classifying aphasias as "motor" (emissive), "sensory" (receptive) and "mixed." "Pure forms" of motor aphasia—aphemia and agraphia, and pure forms of sensory aphasia—word deafness and alexia, are believed capable of existing clinically and are regarded as signs of high value in the attempt to localize cerebral lesions. This concept of the neurological "diagram-makers" is represented in Fig. 2.

S. E. Jelliffe and W. A. White, *Diseases of the Nervous System*, Ed. 5 (Lea and Febiger, Phila., 1929), 434.

S. W. Ranson, *The Anatomy of the Nervous System*, Ed. 3 (Saunders, Phila., 1927), 297.

C. L. Dana, *Textbook of Nervous Diseases and Psychiatry*, Ed. 6 (W. Wood, 1904), 386.

G. Ladd and R. Woodworth, *Elements of Physiological Psychology* (Scribners, 1911), 253.

H. H. Donaldson, Diagram in *Howell's Textbook of Physiology*, Ed. 10 (Saunders, Phila., 1927), 223.

F. Kennedy and A. Wolf, *J. N. and Mental Diseases*, 84: 125 and 293, 1936.

[12] C. Wernicke, *Die Aphasische Symptomen Complex* (Weigert, Breslau, 1874).

[13] R. Brain, *Diseases of the Nervous System* (Oxford University Press, London, 1933).

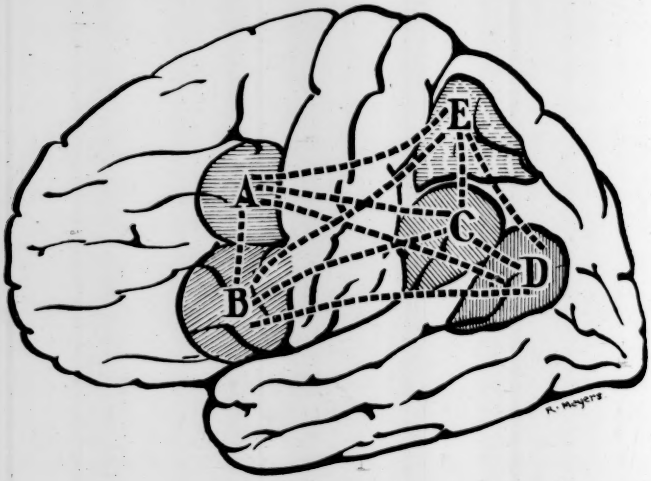

FIG. 2. The left cerebral hemisphere showing the "language centres" according to the concept of the neurological diagram-makers. B—Broca's area for "motor speech;" A—Ogle's centre for "written speech." Lesions localized in A and/or B said to give "emissive aphasias." C—centre for "understanding the spoken language;" D—centre for "understanding the written language;" E—eupractic centre. Lesions localized in C and/or D are said to give "receptive aphasias;" those in E, to agnosia and apraxia. The broken lines indicate postulated association fibres between centres.

In view of the teachings of modern experimental and genetic psychology, however, nothing would be further from the truth than to suppose either that the brain areas believed by the localizationists to constitute the speech centres subserve the language function to the exclusion of other "higher intellectual processes," or that the language function can justifiably, on academic or clinical grounds, be broken up into relatively independent elements and assigned to discrete pigeon-holes on the cortical surface.

The earliest direct challenge to the classical localization concept arose when Burkhardt reported the extirpation of the cortex of Broca's area in a patient without disturbing his motor speech. Pierre Marie [14] re-examined the specimens which formed the basis of Broca's original views and threw further doubt on the latter's hypothesis by reporting that the lesions actually involved other brain parts than the "area for motor speech." Subsequently Moutier,[15] Liep-

[14] P. Marie, *Semaine Medicale*, 26: 241, 493 and 565, 1906.

[15] F. Moutier, *L'Aphasie de Broca*, G. Steinheil, Paris, 1908.

mann,[16] Henry Head,[17] Adolf Meyer,[18] Zucker,[19] Von Monakow,[20] Weisenberg,[21] and Learmonth and Voris[22] adduced evidence contrary to the prevalent localization views.

A previous attitudinal set, superficial examination, uncontrolled observations and the exercise alone of crude standard clinical phrase-tests in the observation of the aphasic patient appear to the writer to be the artefact conditions under which "pure forms" of aphasia make their appearance. He has not encountered a single well studied case of aphasia which could be said to show a "pure" agraphia, alexia, word-deafness, etc., and in this accords fully with Head and Weisenberg. Moreover, the present writer has not met an instance of aphasia which, being carefully surveyed, did not manifest also other psychological aberrations, intellectual and emotional.

Probably the least tenable implication of the localization concept is that there is a clinical value in the cleavage of the language function into elements which may be allocated to circumscribed cortical "centres." Reference to Fig. 3 will illustrate the following points: (1) that the presence of aphasia does not necessarily imply the existence of a lesion within the quadrilateral space of Marie; (2) that pathological processes without this area may and frequently do produce speech disturbances; (3) that the absence of aphasia does not preclude the possibility that a pathological lesion exists in this area; and (4) that lesions situated posteriorly do not regularly manifest their presence as "receptive aphasia," nor do anterior lesions necessarily produce "emissive aphasia."

V. Psychological Aspects of Aphasia

The evidence from experimental psychology and physiology makes it appear altogether improbable that language as a function may be regarded as resident within or controlled by any specific brain "centres." Language implies rather the combined activity of numerous receptors and effectors and of correlating and co-ordinating mechanisms, both segmental and supra-segmental. As we have seen (Fig. 1) this activity involves the shunting of impulses back and forth through many neural loops represented at many levels. All components, from

[16] N. Liepmann, *Jour. f. Psy. u. Neur.*, 9: 284, 1907.
[17] H. Head, *Brain*, 43: 88, 1920.
[18] A. Meyer, *Harvey Lectures* (Lippincott, Phila., 1909–10), 228.
[19] K. Zucker, *Brain*, 58: 109, 1934.
[20] C. Von Monakow, *Ergebn. d. Phys.*, 6: 374, 1907.
[21] T. Weisenbert, *Arch. Neur. & Psych.*, 31: 1, 1934.
[22] J. Learmonth and H. Voris, *Arch. Surg.*, 27: 506, 1933.

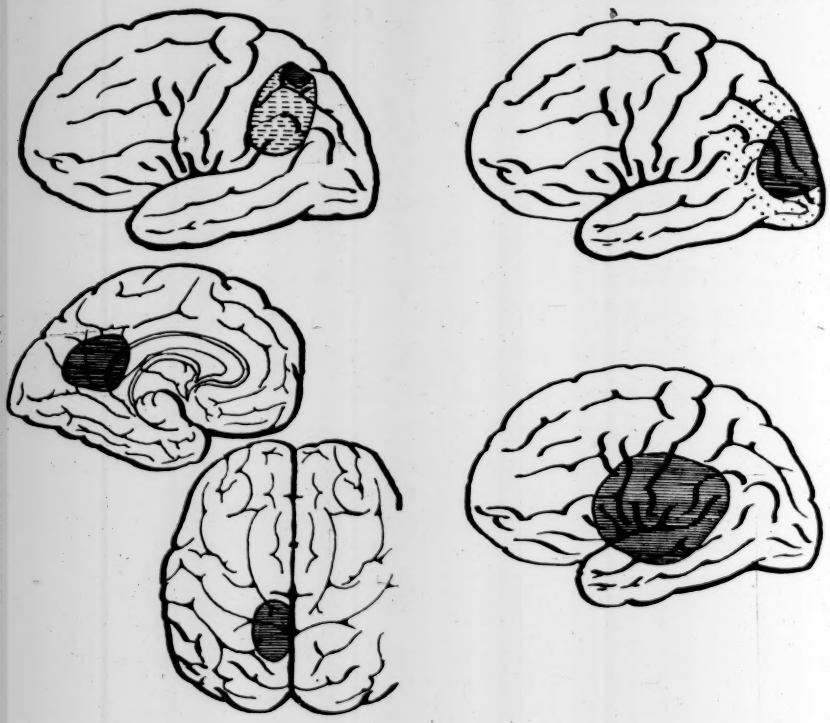

FIG. 3

CASE I CASE II
CASE III CASE IV

CASE I. M.S., male, 51 years. New England Deaconess Hospital, Boston. History of two months duration. Progressive intellectual defects, right hemiparesis and emissive aphasic defects for speaking and writing. Patient expressed annoyance at his speech errors. No word-deafness, dyslexia or dyspraxia. Operation revealed a high left parietal cystic tumor (hemangioblastoma).

CASE II. D.S., female, 42 years. New England Deaconess Hospital, Boston. History of six weeks duration. Euphoria, perseveration, negativism and memory defects. Emissive aphasic defects consisted of anomia and the interposition of incorrect words in sentences. Patient exasperated at her efforts. No word-deafness or dyslexia, although right hemianopsia was present. Operation revealed an infiltrating tumor (glioblastoma multiforme) in the left occipital lobe surrounded widely by edema.

CASE III. O.B., male, 38 years. New England Deaconess Hospital, Boston. History of three months duration. Confusion, distractibility, memory defects and religious delusions. Aphasic difficulties were predominantly emissive, although a few evidences of dyslexia and word deafness were detectable. Right sided diminished sensation and weakness. Operation revealed a mesially-situated tumor (fibrillary astrocytoma) in the left occipito-parietal lobe.

CASE IV. O.R., male, 42 years. Bellevue Hospital, New York. The patient was personally and stock right-handed. History of three months duration. Convulsive seizures, seclusiveness and right hemiparesis following status epilepticus. No aphasia, apraxia or dyscalculia. Operation disclosed an extensive infiltrating tumor (glioblastoma multiforme) of the left fronto-temporo-parietal region.

this standpoint, are essential, and the mere fact that certain neural loops chance to come anatomically to the surface in relation to the cortex of a given region does not necessarily endow the corresponding gyri with any mystic "faculty" nor warrant the assumption that these "centres" possess any autonomy of their own. Still less justifiable is the frequently-heard assertion that language is qualitatively distinct in its biological and psychological nature from other skilled acts. The writer is unable to agree with Dr. Orton [23] that "meaningful speech . . . is the function which is exclusively human," just as he is unable to subscribe to the contention of Dr. Blanton that speech is the one function which calls for the action of muscle groups the primary function of which is for other than speech. A short consideration of the motivating drives of the individual, whether lower animal or human, and of the genesis of perceptual patterns and motor learning, may be of value in clarifying the issues.

The motivating drives of the living organism are the physicochemical dysequilibria that supervene from time to time and that impel an activity of the organism in the course of which, perchance, the environment is so altered as to restore equilibrium. To illustrate: all the energies of the living cell are derived from the energies of substances (colloids, crystalloids) in watery solution. The most varied devices are provided the organism to assure the regulation of the 80% (approximately) water content of its constitutent cells. Nevertheless, from time to time, if only by the process of evaporation, water-dysequilibrium supervenes and, as increasing water depletion threatens to interfere with metabolism, the activity occupying the organism at a given moment becomes altered. Distractibility passes into restiveness and the latter into more and more vigorous behavior. In the case of the human infant, this activity is best characterized as a "mass response"—a generalized play of effectors; a thrashing, kicking, twisting, grimacing diffuse participation of many muscular segments. In the case of the adult, the corresponding activity under similar circumstances is relatively specific in that it brings the organism to the brook or to the faucet. We apply the loose term "thirst" to cover these varied phenomena. Thirst is representative of a number of drives which are of particular interest to us because of their relation to the genesis of language. The chief motivating forces of the individual are:

[23] S. T. Orton, *Child Research Clinic Series*, 1: No. 6. (Woods, Langhorne, Pa., 1934).

1. Hunger needs (for fats, proteins, carbohydrates, salts, vitamins).
2. Thirst needs (for water fluids).
3. Oxygen needs.
4. Need to keep the bodily temperature at an optimum level for metabolic purposes.
5. Needs for elimination of waste metabolites.
   a. Urge to defecate.
   b. Urge to Micturate.
   c. Urge to eliminate gaseous wastes (carbon dioxide, flatus, etc.).
   d. Urge (?) to sweat.
6. Need for rest phases to allow for reparative processes (represented by sleep, hibernation, the pauses of organs between cycles of activity, etc.).
7. Sexual needs.
8. Activity needs (in the presence of nocuous agents which threaten the integrity of the organism).
9. Activity needs (for the dissipation of energies stored in the organism over and above those required for mere metabolic maintenance).

It is convenient at this point to distinguish the "consummatory activities" of the organism from its "preparatory activities:" the former embrace those acts which are of direct value in restoring equilibrium (e.g., chewing, swallowing, digesting and assimilating food, coitus, emptying the bowel); the latter term refers to those acts which are of only indirect value (e.g., planting, harvesting, transporting and storing food, courting, seeking the water closet). According to the view represented by the present writer, speech belongs in the category of the many preparatory acts which, however remote they may seem to be when examined in their isolation, appear on careful analysis to be *in the service of the metabolic equilibria* of the organism. The "mass activity" mentioned above is the stuff from which more and more specific "preparatory behavior" is derived as the horizon of the infant's experience widens. The statement applies similarly to the chimpanzee, the dog and the rat. Mass activity is similar in expression irrespective of the particular drive which impels it. Primitively, it continues in play until by a fortutious manipulation of environmental items the means for restoring equilibrium is made available (else the organism perishes). In the course of this mass activity, trials, errors and successes obtain, the various receptor fields of the organism contact the environment and, by conditioning,

successful responses become selected, fixated and later refined as "specific habits."

The psychologist speaks of these processes as the building of perceptual patterns and as motor learning. The essential feature of these processes is that a part (or parts) of a whole experience comes to stand for the whole and to arouse the appropriate (learned) responses *as if* to the whole: the thirsty three-year old child acquires a habit of responding to the brassy form of the faucet; that is, the faucet becomes for him a symbol or perceptual cue, among others, for water. Language cues and language habits enjoy no qualitative distinction from this tactile-visuo-kinesthetic image of faucet and the preparatory act of turning the faucet.

Among the muscles which may be thrown into play during the mass activity of the infant are those which produce vocalized sound. From the standpoint of mass activity, there is nothing pre-eminently of value in the muscles involved in vocalization as compared with other muscles, but their activity secures for the organism the preconditions for metabolic equilibrium with a high degree of frequency, this because sound, unlike most other manifestations of his needs, travels around corners, upstairs and down, and is promptly taken up as a *signal* by those about him. Vocalized sound becomes therefore a fixed pattern to be exercised by the infant in times of biologic need. Its later refinement into particular patterns of intensity, duration, inflection, etc., which begin quite obviously to resemble *speech* as the term is ordinarily conceived, may be well illustrated by the instance of the emergence of the first mutually communicable item of vocabulary between the infant son of the writer and his mother. This appeared in relation to defecation, one of the first biologic functions to feel the restrictions of the social group. The act as we know it physiologically requires an increase in intra-thoracic and intra-abdominal pressure, facilitated by shutting off the glottis, nose and mouth. When the tension of the glottis is relaxed at the end of a sustained push in preparation for a new push, air flows through the larynx and may thus produce an "uh—uhhh." This incidental sound soon became a signal to the mother by which she recognized the need to put the child on the "potty." It is apparent, also, that for the child the auditory reception of the sound produced by him ultimately became conditioned as a part of the total defecatory act. In his subsequent training, therefore, it sufficed that the mother seat the child on the "potty" and say, "Now, uh—uhhh!" Already at the seventh

month this auditory stimulus at times impelled the child to reproduce it, thus to set into motion the push of the act presently desired by his "society" (mother). Speech habits, then, like other skilled preparatory acts, appear to be acquired because they are of service in guiding and regulating the organism in the direction of equilibrium.

The child of eighteen months to three years of age can respond appropriately to a great host of verbal symbols ("passive speech") which he is unable to reproduce or articulate himself. At this stage of his development his language status is comparable to that of the dog and chimpanzee. Infants resemble other animals in that both possess the capacity to respond perceptually to signals from another individual and to signal in turn. Is language more than this? The stamping of reconnoitering elephants will at one time invite the herd to new foraging fields, at another, send it into flight. Aboriginal tribes utilize drum signals in a similar manner. The monkey's chatter may with one inflection bring his mate to his side, and with another, send her scurrying to cover the young from danger. Pavlov's dogs begin to salivate when the particular footfall of that servant who regularly brings their food is heard far down the hall. The baby in his playroom crawls to the door anticipating the approach of his mother when he hears the squeak of the kitchen door downstairs. The domestic dog responds appropriately to cue words such as "bed!" and "slippers!" with the same facility as to the non-verbal gestural signals of his master. Surely, language cannot fairly be regarded as a function exclusively human. And representing as it does only one type (among many others) of signalizing cue for arousing the perceptual patterns and motor habits of the organism, it cannot be fairly divorced from these behavior processes and set off into special chambers of the brain where the vulgar dare not tread. From present-day psychological considerations, therefore, it is not reasonably hypothecated that "pure" aphasias or aphasias unattended by other behavior aberrations are to be encountered. Clinical evidence is slowly coming to confirm this more academic expectation, though not without encountering considerable resistance on the part of the specific localizationists.

A brief reference to the alleged identity of thought processes with implicit speech is now in order in anticipation of our remarks on principles of speech re-education. We have viewed speech habits as convenient and important cues by which perceptual responses may be aroused for our dealing with objects. But they are by no means the only cues. Any implicit fragment of the motor activity employed

in the actual manipulation of those objects may serve in the same fashion. It is not the least defensible hypothesis of the racial origin of language that the earliest form of social communication between human beings was of the nature of manual and pedal gestures, bodily postures and facial movements, and that incidental vocalized sounds came to stand for these movements (Wundt's theory).[24] Gestural forms of social communication (pantomime) still constitute a rich kind of language supplementing speech, and it is probable that implicit motor fragments of this "sign language" and fragments of any of our other motor habits and perceptual responses play a rôle of large importance in acts of thinking. Hudgins' recent experiment on the gestural and verbal conditioning of the pupil is a noteworthy case in point.[25] While objective psychologists have failed to produce pictographic records which clearly identify thought with inner implicit speech, a view that should meet with equal favor from the objective standpoint would be one which allows that "inner" perceptual cues involved in thinking processes may be derived as well from other motor activities as from those especially involved in vocal and gestural communication. This need not deny the importance of the concomitant play of speech cues in guiding (or in constituting) thought. Indeed, speech cues would still be regarded as indispensable for thought processes involving abstracts, since language habits are perhaps the sole motor responses relating to concepts such as "volume," "ideation," "energy," "relativity," "virtue," "genus," etc., which lack concrete correlates. If this view is correct, then it should be possible to demonstrate in every case of aphasia a disturbance in the ability to carry out thought processes which involve the manipulation of abstracts. In those cases of aphasia coming under the writer's observation, this has regularly been capable of demonstration.

VI. Speech Re-education

The principles appealed to by the writer in the re-education of the aphasic patient are based upon the phylogenetic and ontogenetic considerations delineated above. That other pedagogic methods may be of equal or greater value in particular instances is not to be denied. The method here employed is meant to apply only to cases of aphasia

[24] W. Wundt, *Outlines of Psychology*, Ed. 3 (Tr. by Judd) (Kröner, Leipsig, 1907), 339ff.

[25] C. Hudgins, *Journ. Gen. Psy.*, 8: 3, 1933.

which rest upon an organic etiology. For the functional problem case it is evident that other treatment is indicated.

1. Three times daily practice periods of two minutes each are devoted to the reproduction of vowels. Later the liquid consonants and then the remaining consonants are taken up. This parallels the general order of appearance of the abilities among infants to reproduce vocal sounds.

2. Concomitantly, the patient is given practice in "whole word" production three times daily, the early practice periods each lasting one minute but being increased progressively to ten minutes. At the first sign of tiredness, irritability or flagging of attention, practice is terminated for the period in progress.

3. The "whole words" chosen for study at the beginning of the retraining period are monosyllabic and relate to common concrete objects (e.g., "pin"). Nouns should constitute the greater number of vocabulary items taken up early in the study, along with verbs implying overt activity.

4. All distracting stimuli and those which may in any manner confuse the patient are eliminated from the surroundings, and a single object is presented to the patient. Its utility is demonstrated several times by the teacher, and the demonstration is accompanied by frequent repetition of the spoken word which symbolizes the object. Reference is at times made to a placard on which the written symbol for the object appears in bold letters to which the teacher points, at the same time keeping the object itself in full view of the patient.

5. The object is now passed to the patient and he is encouraged to derive actively all possible sensory stimulation from the object—visual, auditory, tactile, thermal, painful, kinesthetic, olfactory, gustatory and organic. In addition, any emotional color that can be made to apply should be employed as an aid in re-enforcing and fixing the perceptual pattern. Meanwhile, the teacher continues frequently to repeat the object-name and to indicate its written symbol by reference to the placard.

6. Simple two- and three-word sentences involving verbs and ideas of quality come next in the course of re-education. Wherever possible, the teacher should select verbs having a direct biological appeal, e.g., "pin sticks" (accompanied by a prick of the patient's skin with the point of the pin); then, "pin sticks hard," "pin sticks light" (the teacher varying the intensity of the stimulus).

7. Later, multiple choice situations are set up. The patient is simultaneously presented with a number of objects on a table. He is asked to point to that object named by the teacher and to use it. Again, a number of written word symbols for different objects is presented to him. He is shown an object and is asked to point to the appropriate symbol. Finally, in the absence of the object, he is asked to point to the written symbol which corresponds to a word spoken by the teacher.

8. Depending upon the degree of co-operation of the patient, he may be urged at any propitious time during the training procedure to attempt to reproduce the spoken word. As a general policy the acquisition of "active" and "passive" speech should proceed together, but individual cases may be encountered which require departure from this rule.

It goes almost without saying that in cases of aphasia where a surgical type of lesion is the responsbile agent (tumor, abscess, traumatic hemorrhage, cyst, cicatrix, etc.), efforts to restore the speech of the patient without operative intervention are likely to yield little improvement.

Finally, in evaluating any method of retraining the aphasic patient, it must not be forgotten that in a certain number of cases, as the acute stage of an established lesion subsides, areas of brain adjacent to the lesion, the functions of which have been temporarily embarrassed by contiguous edematous swelling, may recover their functions spontaneously and thus lead to a prompt improvement in vocabulary which cannot fairly be ascribed to the instituted pedagogic method *per se*.

A COMPENDIUM OF SOME THEORIES AND THERAPIES OF STUTTERING

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THE increasing emphasis placed upon speech correction by school administrators, and the awakening interest of teachers in the corrective work, set over against the variety of theories as to the cause or causes of stuttering and the lack of agreement between speech authorities, suggest a study of each of the leading theories and therapies prescribed for this defect. This article undertakes to treat the theories in some detail, in order to give perspective on the field and basis for comparison. The student of speech pathology, after reading this compendium, may later consult sources with a wider and perhaps less biased conception of correction work. Each summary appearing in this compendium has been edited and approved by the person whose name is associated with it.

BLANTON[1]

Cause. Dr. Smiley Blanton, of the Cornell Medical College, believes that psychological factors are the primary causes of stuttering and that the fear states of the stutterer prevent the cortex from exerting control over the organs used in speech. The cause lies in the emotional conscious and unconscious mind of the stutterer. Stuttering is the symptom of the emotional difficulty and the physical symptoms can be explained neurologically.

A careful study of the development of the nervous system will, Dr. Blanton believes, explain the physical symptoms of stuttering.

The nervous system was first segmental in formation, the sensory impulses going immediately to the motor cells. Nerve cells developed to co-ordinate the segments into a whole, inhibiting the immediate previous responses and resulting in a more complicated type of motor response. Because of the conflict between various sensory impulses, a series of suprasegmental nerve cells, called the thalamus, appeared with the purpose of receiving sensory impulses coming from various parts of the organism, and of modifying these before they reached the motor nerve centers. Supra-segmental motor nerve centers also developed to co-ordinate motor impulses set up by the sensory stimuli

[1] Approved and edited by Dr. Blanton.

from the thalamus, so that only one impulse would reach the lower nerve centers. As the animal progressed, nerve centers developed in the cortex to control the thalamus and the motor nerve centers co-ordinating motor impulses. All sensory impulses, except smell, pass through the thalamus before reaching the cortex. The cortex, then, inhibits the overactivity of the lower nerve centers.

Speech uses muscle groups which serve biological functions older than speech, such as suckling, chewing, swallowing, breathing and vomiting. The cortex governs the co-ordination of these organs by inhibiting tendencies of the lower nerve cells to act independently of each other as they did when the nervous system was in the segmental stage.

In any state of fear, the discriminating, inhibitory function of the cortical nerve cells holding independent actions of the speech muscles in check, is blocked. There may even be a diffusion of blood through the lower nerve cells because of the contraction of the blood vessels, thereby accentuating the action of the thalamus.

There is, as the result of the fear, the loss of co-ordinated relationship between muscle groups. Each of the organs used in speech acts under the influence of its lower nerve centers, serving its older biological function when the controlling power of the cortex is lessened by the emotional state of the stutterer.

Stuttering displays the crude movements of suckling, chewing, swallowing, breathing, and so forth. These actions may be modified by social training. The choice of the particular primitive movement appearing in the individual stutterer may originate in his type of infantile behavior.

When, because of the presence of fear, the action of the cortex is wholly or partially blocked on several situations, the person forms a habit of responding with fear to similar situations. This re-enforces the original blocking.

The fault is not with the organs used in speech, but with the emotional difficulty in the unconscious. The conscience of the individual begins its growth in early childhood. It is founded upon the child's relationship with the parents or an adult to whom the child is attached and is the child's conception of the adult's conscience. The principles of early training or experience remain in the unconscious. They often cause a sense of guilt or anxiety when the person, perhaps acting according to the best reasoning, proceeds against these unconscious patterns. The cause of the anxiety will remain unknown, being, of course, in the unconscious. Such anxieties are emotional

difficulties which express themselves in a great many symptoms other than stuttering.

The treatment of stuttering, therefore, is to discover infantile emotional reactions and to supplant these with adult patterns conducive to greater mental health. The eradication of the emotional difficulty will permit the cortex to establish control over the thalamus and lower nerve centers.

Therapy. The objectives of treatment are: (1) to relieve the emotional difficulties, (2) to readjust the stutterer to his environment, and (3) to relieve the symptom called stuttering.

Psychoanalysis is the preferred method for assisting in re-adjustment for discovering the difficulty. This is open only to a limited number, however, because of the time and expense required. The psychiatrist must be a physician as well as an accredited analyst. His method is the usual catharsis or "talking out" method prescribed by Freud.

Individual guidance is more suitable to the greater number of cases and is simply a practical application of good mental hygiene. After requiring the patient to take a physical examination, the clinician arranges private conferences for the discussion of all problems confronting the stutterer. The family and school environment are studied to ascertain any points of conflict. Any tensions are relieved in this way.

Family co-operation is necessary and parents must be willing to receive advice on over-indulgence or over-harshness in discipline. Camp and summer-school groups for the correction of emotional conflicts are of great social value and give healthy outlets for activity.

Blanton approves of the retraining of handedness in cases in which a shift has been made, if the emphasis is not on the training but on the emotional re-adjustment. Relaxation assists in relieving tension, but the stutterer must learn to relax inner trunk muscles as well as arm and leg muscles. He may then speak in a relaxed state and build up new speech habits. Here again, the cause of the tension must be sought. Reading aloud, public speaking, and dramatics are good in that they develop confidence, but they must not be presented as cures. Any sound or phonetic drills, drawling or unnatural tones are detrimental in placing too much emphasis on the production of speech alone, and thus making the stutterer too speech conscious. Suggestion is only temporary in its benefits. Only those methods are recommended which relieve underlying emotional tensions.

Stutterers in the public schools need trained speech correction

teachers supervised by a psychiatrist. Children need daily treatment in small groups, part of the time being allotted to individual work and part to group work or group games requiring speech.

Blanton believes that when the emotional re-education is accomplished, the speech difficulty will take care of itself.

TRAVIS[2]

Cause. The theory upon which Dr. Lee Edward Travis, of the University of Iowa, has been working is that stuttering is caused by a conflict between the two hemispheres of the brain. It is a neurological fact that the right side of the body is controlled by the left side of the brain, and *vice versa*.

The organs used in speech lie directly in the center of the body. The tongue, for example, is made up of pairs of muscles, each muscle of a pair alike in structure but placed on opposite sides of the midline, and governed by different hemispheres of the brain. The same is true of the other organs: lips, jaws, vocal cords, soft palate, pharynx, larynx, and respiratory system. Each organ consists of paired muscles from each of which run nerve fibers to opposite sides of the brain. Thus it may be seen that if any inharmony of action should occur in the brain, it might result in the inability of the paired muscles of the speech mechanism to function together in time and space. Such inco-ordination of the speech muscles would be apparent in a stuttering spasm.

The two opposite hemispheres of the brain must send out identical patterns of nervous currents to the paired muscles in order to produce rhythmic speech. But how is such perfect co-ordination possible?

Travis believes that his theory of the dominant gradient is required. An organism of protoplasmic material has an apical and basal end, the apical or head end being dominant. The gradient exists where metabolism is the greatest. In other words, the dominant or head end develops out of the region of the greatest chemical activity. This gradient theory is believed by many neurologists to be applicable to the human organism. Travis believes that the entire central nervous system functions under a dominant gradient, located in the left hemisphere for right-handed people and in the right for left-handed persons. This dominance determines our handedness.

One half of the brain is stronger than the other. The stronger

[2] Approved and edited by Dr. Travis.

half sets the rate and intensity of the nervous impulses and imposes its pattern on the weaker or less dominant half.

If neither side of the brain is dominant over the other—if for some reason, both halves tend to be equal, a conflict in leadership will arise. Consequently, each half sends out nerve impulses at its own rhythm, and the muscles on the right side of the body receive different patterns of innervation impulses from those received by the left. The speech mechanism, as a midline structure, suffers violently. The muscular spasm of stuttering results from the lack of dominance in the brain.

The change of handedness is associated with stuttering because the change disrupts the natural dominance. For left-handed persons the dominance lies in the right hemisphere. If they are forced to change, leadership is forced on the left or weaker hemisphere. If this is continued, the dominant hemisphere is weakened and the non-dominant hemisphere is strengthened so that the two tend to become equal in strength, and disharmony occurs.

The primary causes of stuttering are, then, according to Travis: lack of hereditary bias toward a one-lead dominance; an unfavorable environment which acted detrimentally to the development of a one-lead dominance; brain injuries at or following birth, and physical or mental diseases which interfere with the neurological integration necessary to permit a one-lead dominance.

Secondary causes may be such psychological factors as fear, emotional shock, exhaustion, self-consciousness, or feeling of inferiority. Psychological causes of stuttering, however, require a neurological basis for explanation.

Therapy. In beginning the work toward the improvement of a stuttering case, the speech clinician using Travis' theory takes the following under consideration: the family stock of the stutterer; the physical condition; the individual's mental and emotional capacities; his educational achievement in relation to his general intelligence; and any facts which show him to favor one hand over the other. Complete examinations are necessary, because the clinician must determine the stutterer's cerebral dominance or possible lack of dominance between his brain hemispheres. Many tests have been devised to determine native handedness, such as: the Handedness Questionnaire by which the stutterer is questioned as to which hand he uses in such activities as buttoning his coat, opening the door, etc.; tests for eyedness and the Van Riper Angle Board with its visual and

script patterns. The decision for a shift of hand is made only if the tests and case history justify such a change.

After the decision for the change is made, the clinician undertakes to train the stutterer to perform every manual activity possible with the hand chosen for development, most often of course, the left hand. Games and work are devised which require motor activity to stimulate change of sidedness as well as handedness.

Of particular significance is the stress laid on simultaneous writing and speaking. The patient's corrective work begins with the left hand in free-arm, muscular writing. When a degree of advancement has been made, the stutterer must co-ordinate his speaking and writing. Writing is a one-sided activity and in its performance is building up the dominant gradient in one side of the brain. Speech is a two-sided or midline activity. In the combination of the two, the strong unilateral activity will assist the co-ordination of the midline activity to build up rhythmic speech.

Work on mental hygiene is begun at once. Dr. Wendell Johnson of the Psychological and Speech Clinic has prepared manuals, one for the clinician and one for the stutterer. In these Travis' theory is explained simply for the stutterer, and advice is given to establish a realistic point of view toward the defect. To this end, group meetings are held in which the stutterer contacts other stutterers, gives speeches, and is encouraged to talk about his difficulty freely and with interest. Since the individual actually possesses the defect of stuttering, he must not hide it or act like a non-stutterer. This procedure leads into the second mental hygiene technique of producing good, easy stuttering.

The stutterer's individual stuttering pattern is analyzed. It is pointed out to him that while he cannot help the actual muscular spasm, he can correct the mental set which results in facial grimaces, forced speech, prolonged and labored muscular movements, body gestures, and complete block. These are merely habits which the stutterer has acquired to hide or cover his spasm. With the idea that he is not to hide his stuttering, he is trained not only to change his mental set toward the defect, but to stutter in a forward, flowing, easy, "bouncy" pattern, as in ba-ba-ba-ba-ball. The purpose of the bouncy type of stuttering and of the objective viewpoint is to lessen the tension and strain on the speech organs, to overcome individual objectionable habits accompanying the spasm, to free the person of fear, dread, or shame, and to lead to a physical and mental adjustment

to the stuttering. After the bouncy pattern is perfected, the smooth pattern, in which the spasm is translated, is encouraged, the effort being to develop forward, flowing vocalization without repetition. This approaches normal speech, but can be attempted only when the person is thoroughly adjusted to his stuttering.

From the Iowa Clinic, the stutterer is sent out into social situations, such as telephoning, purchasing, interviewing, in which he must employ the bouncy pattern. Two other stutterers accompany him as observers and grade him on his success.

The mental hygiene treatment, the bouncy pattern, and the cultivation of the preference of one side over the other, are all carried on at once.

Bluemel[3]

Cause. Dr. C. S. Bluemel, of Denver, Colorado, believes that speech is a conditioned or associative response and that stuttering is an inhibition which occurs before the speech reflex is securely established. Stuttering has its onset in the early years of life because the conditioned reflex of speech is as yet unstable. On the other hand, stuttering rarely begins in adult life, because the conditioned reflex of speech is now firmly established.

Inhibition may occur as a result of fear, shock, fatigue or illness. At the outset, inhibition is sometimes complete, and the resultant disturbance is mutism rather than stuttering. Incomplete or partial inhibition leads to blocking, which we recognize as stuttering.

Bluemel considers the active onset of stuttering the primary stage. As the child continues to struggle with speech, he becomes conditioned to more and more situations. Thus this inhibition which he suffers in regard to speech becomes in itself conditioned. Through association with persons and situations, emotional conflicts tend to condition the stutterer further, and the difficulty becomes more complex. Thus the stutterer passes into the secondary stage, in which he builds up reactions to hide or escape his spasm. He is conditioned by fear to certain words, sounds, people and situations with which he has had difficulty. The struggle is evidenced in defective breathing, attempt to use synonyms, facial movements, and body gestures.

Therapy. The treatment should be started if possible at the beginning of the difficulty, or the primary stage, before the stuttering has gone into the secondary and more complex stage. The stuttering

[3] Approved and edited by Dr. Bluemel.

should be considered as a nervous illness. The child should be put to bed under medical care for complete rest and isolation. Such a procedure of producing tranquility is beneficial at any stage of stuttering. The person's environment should be conducive to quiet and relaxation, both through parents and through associates. The inhibition is thus lessened.

After such measures have been tried, an attempt should be made to re-establish the conditioned responses of speech. In primary stuttering, the response may be re-enforced; that is, auditory stimulus is provided when the defect appears. The parent may read with the child, or hear him repeat sentences, and when he stutters supply the word. Other measures besides re-enforcement must be added in cases of secondary stuttering. Here the associations surrounding the defect must be treated for removal.

Whispering or drawling speech may be used temporarily to uncondition these associations, or to give a new type of speech about which the stutterer has built up no associations. The speech of the individual is sometimes better when he is alone. By practice in a series of pre-arranged situations, the fluency in an easier situation may be carried over into the more difficult situations. As the stutterer becomes conditioned to a greater variety of situations and more difficult problems for speech, his speech should improve.

Whenever possible, stutterers should be segregated under specially trained speech teachers. There must be continual co-operation in the home. The primary stuttering is, of course, more favorable for cure than the secondary stuttering.

FLETCHER[4]

Cause. Dr. John M. Fletcher, professor of psychology at Tulane University, is convinced that stuttering is a psychological difficulty, and that "it should be diagnosed and described as well as treated as a morbidity of social consciousness, a hyper-sensitivity of social attitude, a pathological social response."[5] Factors which determine this social maladjustment leading to stuttering are fear, anxiety, inferiority feelings, and similar attitudes of mind which are created in meeting certain social situations through the medium of speech. Memory of past unpleasant experiences in such situations serves as an exciting

[4] Approved and edited by Dr. Fletcher.

[5] John M. Fletcher, *The Problem of Stuttering* (Longmans, Green and Company 1928), 226.

cause for stuttering. The disturbing situations and emotional reactions are of specific meaning only to certain individuals; they are not general.

In recognizing speech as a social function, Fletcher points out that it arises from the relationship of personalities, and demands intellectual and emotional adjustment. The stutterer is particularly maladjusted emotionally.

The stutterer's social morbidity begins in his earliest life. His first social relationships with those directing his early activities determine his future social reactions. The malady is then usually one of childhood adjustment. The result of the conflict of social restraints will depend upon the nervous make-up of the child and the kind of restraint imposed. If he accepts the authority of restraints and these conflict with his inner feelings, he is merely laying the basis for a greater conflict within his consciousness in the future. Stuttering, of course, is only one of a large group of social morbidities which may be set up as the outcome of social conflicts.

Conditioned inhibitions, for Fletcher, are of social origin. All children are in danger of language inhibitions resulting from emotional conditions originating in social relationships, the susceptibility to such inhibitions being, of course, affected by peculiarities of diathesis.

The relationships particularly important in influencing the stutterer's ability to speak are: the social relation between the auditor and the stutterer, the present attitude of his listener in regard to him, and his present attitude toward his listener.

Therapy. Speech is a complex form of social reaction and not merely a physiological function. Its integrity depends upon the normality of all of the responses, psychic as well as physiological, that are involved in it. The social relations existing between the speaker and the auditor, and the feeling attitudes engendered by the realization of these relations, are demonstrably the paramount factors in the causation of stuttering, and hence must take precedence over all other considerations in any plan of treatment.

Physiological habit, to be sure, is involved, but this is not of major significance, for the habit effects manifest themselves only when other psychic factors of the sort discussed above are present. The abstraction of certain phases of speech, such as the physiological processes involved, and the centering of treatment upon these, has been responsible for the lack of success through the ages in the treatment of stuttering. Correction of the mechanics of speech should occupy the margin, rather than the center of attention in speech

therapy. It should always be carried on so as to be incidental to the main activities imposed upon the patient. The more incidental the *how* side of a stutterer's speech can be made to the *what*, the more successful will his endeavors be.

Just as it has been the custom to isolate certain processes of the act of speech and treat them in various ways in the hope that the effects of the treatment may generalize themselves, so there is in vogue the method of abstracting the stutterer from the environment from which he has come to suffer; of placing him in a totally different and for the most part artificially arranged situation, where he is treated in one way or another; and of then sending him back to the old situation in the hope that the effects of the treatment may "carry over."

This morbidity of social consciousness which we call stuttering manifests itself intermittently and most conspicuously, unfortunately, as disturbances in vocal utterance. The morbidity in the case is the accumulated effects, chiefly emotional, of repeated conditioning experiences in social situations. It has never been successfully traced to any definite form of traumatic episode. The conditionings are specific, not general. Hence, generalized treatments based upon a faulty psychology of speech are in error. Hence, further, the fault of the Procrustean systems of endeavoring by advice, drills, mental surgery or what not to make the child over so that he will fit his environment.

If we thus think of the stuttering child as being pathologically conditioned with respect to certain very definite sorts of social situations, these situations themselves must at once be seen to become involved inextricably in his malady. The concept of isolated forms of treatment must, therefore, give way to that of providing environments, such as those, for instance, of real schools for children, where actual school work, scientifically arranged with a view to its therapeutic value, will occupy the center of attention, and the speech functions as such will play their normally incidental rôle.

GREENE[6]

Cause. Dr. James S. Greene, Medical Director of the National Hospital for Speech Disorders, New York City, places the individual demonstrating stuttering speech in what he terms the "stutter-type group." This large group of individuals is characterized by

[6] Approved and edited by Dr. Greene.

chronic hesitation in neuro-muscular activity, resulting in disorganized muscular co-ordination. Born into a heritage of neuroticism, the neurological conditions inherent in his neuropathic diathesis are usually aggravated by tensions arising from parental neuroticism, and from a lack of harmony in the pre-school home environment. Dr. Greene views the stutterer as a nervously agitated organism, demonstrating strong excitation and a tendency to quick interruption, or inhibition, accompanied by a high emotional tone. Because of these peculiar characteristics of the nervous system, the stutter-type individual may demonstrate his hesitating performances not only in speech, but in many other forms of psycho-motor activity.

However, as the neuro-muscular co-ordinations involved in speaking are of a highly complex and delicately balanced nature, and since speech is so necessary for normal social adjustment, the involvement of the speech faculty in this stutter-type syndrome makes stuttering speech a far more serious problem than stuttering or chronic hesitation in other muscular activities.

Because of the high emotional tone of the stutter-type individual, stuttering speech, with its usual history of humiliations, failures and frustrations, eventually leads to the development of an anxiety state regarding speech and a social maladjustment involving the total personality of the individual.

Therapy. Viewing stuttering primarily as a physical symptom of psychic conflict, with the high emotional energy of the stutterer directed toward a fear which disintegrates his entire personality, Dr. Greene has arranged his treatment in the form of a composite therapy of a medical, social, psychiatric and psychological nature, directed toward the tranquilizing organization and adjustment of the personality. The treatment is under medical supervision, and the stutterer is given physical, psychiatric and psychological examinations on entering the clinic. Records are made of his speech at periodic intervals.

As the stutterer's difficulty is one of social adjustment, his personality problems are worked out in a group medium which Dr. Greene has termed "open-door psychiatry," supplemented by personal psychiatric interviews. Group treatment is directed toward the integration of the stutterer's personality and the organization of the individual so that he may make adequate adjustment to the world outside.

Breath control is practiced as an aid to emotional control. Alternate group and individual reading tends to minimize fear and to establish confidence. Muscular relaxation and co-ordination is followed by rhythmical muscular exercise timed to music.

In the psychological treatment, operating causes are sought. These are in the nature of conflicts, repressions, and infantile attitudes. A special environment is created to combat these. The treatment proceeds with encouragement, sympathetic understanding, and a slow, easy informality, resulting in patterns, models or ego-ideals of courage, tranquillity and balance.

The social life of the stutterer consists of such group activities as the organization of clubs, group singing, dinners, dances and speaking clubs.

GIFFORD[7]

Cause. According to Mrs. Mabel Farrington Gifford, Chief of the Bureau of Speech Correction for the State of California, stuttering is purely psychological in origin.

The child who is likely to stutter is inclined toward nervous instability and is easily excited emotionally. If such a child experiences some situation in which he is subject to an emotional shock, disease, or a vivid unpleasant experience which gives rise to the emotion of fear or insecurity, his speech is disrupted at the time, through his effort to adjust himself to the emotion. Such a shock, or the repetition of such emotional conflicts resulting in speech disharmony, leads the child to fear speaking, the emotion causing tension in the speech organs which is likely to produce the defect again.

A contributing factor in producing stuttering in the excitable child is poor home environment. The child is sensitive to parental maladjustment, hysterical tendencies on the part of the parents' too rigorous disciplinary measures, family quarrels and excitement. If these produce emotional conflicts in the child just at the time when he is passing through the early period of acquiring difficult articulatory co-ordinations, stuttering is likely to occur. The parents' attitude toward speech difficulties may accentuate their importance in the mind of the child, resulting in abnormal ideas concerning speech. Emotional memories surrounding the difficulty produce a word blockade pattern present both in the conscious and the unconscious mind of the stutterer. The blockade pattern occupies the whole attention of the stutterer when the necessity for speech comes. The conviction that he cannot speak is more powerful than the conviction that he can.

Therapy. The primary aims of Mrs. Gifford's speech improvement are emotional stabilization, and re-education of idea associations towards speech. The treatment includes physical, mental, and emotional hygiene.

[7] Approved and edited by Mrs. Gifford.

After a physical examination of the stutterer, the speech clinician takes a complete case history, calls on parents and teachers, and attempts to establish an environment which will be conducive to emotional stabilization. The clinician also tries to correct any bad complexes the stutterer may have.

After these preliminary steps, the complete psychological rehabilitation is accomplished by the following procedures: First, the development of control or poise in regard to nervousness, fundamentally built on relaxation and confidence. To achieve body poise, exercises for conscious control are given, such as rising on the toes and descending, the stutterer meanwhile suggesting to himself a control of the whole body. Second, body stillness exercises follow, such as standing still without any support over increased intervals. With these exercises, abstract key words should be selected for thought, such as *stillness, calm, strength.* Third, mental stillness. The attention is focused on the abstract idea of calmness as observed in nature. Suggestive statements, such as "I am calm," are used. Fourth, diaphragmatic breathing is practiced, to give a greater feeling of control in speech. Fifth, the use of breathy speech is taught. This breathy tone, half whisper and half voice, is encouraged because (*a*) it produces a relaxed feeling of the throat muscles, (*b*) it affords a different method of talking, (*c*) through hearing it suggests control which allays the stutterer's fear that he is unable to speak, and (*d*) it gives him a feeling of pouring out the voice in a way which facilitates relaxation in speaking. The breathy tone is practiced on vowels, syllables, words, sentences, and rhymes. During the exercises, there is *silent recall,* wherein the stutterer recalls the sound of what he has said and then the feeling of making the sound (kinesthetic learning). Also two types of mouth action are used: (*a*) the loose mouth action, which is one of speaking with the jaw relaxed, mouth open; and (*b*) the passive mouth action, wherein the organs of articulation are used in a very passive manner. This step is to counteract word fear and blocking.

Besides endeavoring to develop poise for control, the teacher gives exercises for developing power for positiveness, to overcome helplessness and inability in relation to speech. Some such exercises are the diaphragmatic swelling of vowel sounds, using breathy tone.

The next step is that of word association, in which key words relating to confidence building are selected and studied until absorbed.

Visualization is another procedure used in treating the stutterer. In such a constructive use of imagination, the stutterer pictures himself in practical life situations in which he has had speech diffi-

culty. He projects himself into a mental picture and assumes the desired emotion and poise, and sees himself speaking with fluency. He holds this mental set until he experiences a feeling of satisfactory triumph over past fears. This is followed by experience in meeting reality.

From the old speech blockade image pattern, the stutterer is trained to switch to the fluency image pattern, which is composed of still feeling, body relaxation, breathy outpouring of speech, passive mouth action, and speaking in short phrases with pauses between phrases.

In the last step, one of complete adjustment, the stutterer has been developed to the point of poise, confidence, and control. When he has acquired new idea associations toward speech, he can work back into normal speaking, because the fear element has been replaced by confidence.

Psycho-Analytic Theory

Cause. The psycho-analytic theory as applied to those who stutter is a variable one. Those who advocate this approach may follow the Freudian or Adlerian schools of psychology, or adopt an eclectic attitude. In any case, the fundamental problem is assumed to be a difficulty arising "because of some marked anxiety due to unconscious emotional complexes."[8]

Within the broad classifications of the psycho-analytic theory, one finds that the cause of stuttering may be traced according to the school one chooses to follow, *i.e.* : (1) the stutterer suffers from repressed infantile sexuality, stuttering perhaps not being a speech defect, but a fixation of infantile oral erotism; (2) the stutterer is compensating for his feeling of inferiority by demanding attention through inflicting self-punishment in isolating himself, to gratify his desire for superiority.

Therapy. From a practical standpoint, few speech correctionists are qualified to use the psycho-analytical methods and many so qualified cannot spend the necessary months using such techniques as mental catharsis or free association in reviving early emotional attitudes.

Dunlap[9]

Cause. Knight Dunlap, formerly of Johns Hopkins University, and now chairman of the Psychology Department at the University of

[8] Dorcas and Shaffer, *Textbook of Abnormal Psychology* (Baltimore: Williams and Wilkins Company, 1934), p. 78.

[9] Approved and edited by Dr. Dunlap.

California at Los Angeles, has formulated a theory concerning habits, which he applies to stuttering. He assumes that in cases of stuttering where the causal factors have been removed and the speech difficulty still exists, the defect is a habit which can be broken.

Dunlap believes that the psychological principles of learning account for the making and unmaking of habits. The old concept of learning was that a person learns by doing or becomes more perfect in an action by the repetition of that action. This Dunlap terms the Alpha hypothesis: "A response to a given stimulus definitely increases the probability that on the recurrence of the same . . . stimulus pattern, the same . . . response will occur."[10]

However, Dunlap has found that the facts do not always fit this theory. In practicing to throw darts at a target, the person misses continually. He is actually repeating the missing, but he is not perfecting the missing, for he finally makes a different response by hitting the target. In other words, the learning response (that of missing the target) is not the response learned. With this in mind, Dunlap formulated the Beta hypothesis: "The response, in itself, has no effect on the future probability of the same stimulus pattern producing the same response."[11]

This hypothesis shows the possible negative effect in repetition. Such negative practice may be used to abolish a habit of response already formed. The factors which assure success when the individual makes response to a stimulus other than the response that he has in mind, are perception, thinking, and feeling. He perceives the target, hand, arm, etc., thinks of his goal, weighs past successes and failures, and desires to achieve success. These factors do not merely accompany the reaction, but are part of the response.

These same factors can be used to destroy the undesired habit.

Therapy. Stuttering is a habit which can be broken by the use of the negative practice. The stutterer cannot be told to stop stuttering. He must be given a technique. His undesirable habit, which he can perform well, will be the means by which he can reach his goal of non-stuttering.

The stutterer studies his specific type of involuntary spasm, copies this as nearly as possible, and then stutters voluntarily. All the time,

[10] Knight Dunlap, "A Revision of the Fundamental Law of Habit Formation," *Science* (1928), 67:360–62.

[11] Knight Dunlap, *Habits, Their Making and Unmaking* (New York: Liveright Publishing Company, 1932), 41.

he has clearly in mind that this is not the action to be pursued in the future; he anticipates reaching the goal of overcoming his habit, and he desires such a goal. Perception, thought, and feeling must be directed toward the future response and not toward the present habit.

Care must be taken in voluntary stuttering that the patient does not slip into involuntary spasms as well. Practice periods should be given under supervision at least three times a week, and the stutterer should practice forty-five minutes daily. Word lists are made up for stuttering. Words in sentences are underlined on which the patient is to stutter voluntarily. Oral and unison reading may be practiced with the clinician, the clinician lowering the intensity of his voice to make the patient attend to the clinician's voice.

In some cases, the negative practice is sufficient therapy to produce results. When there has been a decided improvement, the negative practice may be dropped gradually to be resumed again quite intensively if there should be a recurrence of the defect. In other cases, the positive practice (the Alpha postulate) of doing no stuttering may be used after the patient has been able to control his difficulty. These matters are for the clinician or director of the clinic to decide. No two stutterers can be treated in exactly the same way. Above all, it should be reiterated that any operating causes in the stutterer's life should be removed before the therapy is practiced.

West[12]

According to Dr. Robert West, of the University of Wisconsin, stuttering is the manifestation of an inner psychophysical condition known as dysphemia. The stuttering can be described, but dysphemia itself still remains obscure.

The social factor of situations which arouse any form of fear contribute to dysphemia. From a biological point of view, the stutterer's failings in speech are not necessarily pathological, any more than inability to perform any other learned act is *ipso facto* evidence of disease. In other words, stuttering does not mean that parts of the body are failing in their basic functions. The stutterer is usually normal in organs and muscles and in every function except speech. No differences in the functioning of his cerebral cortex can be proved. Yet there is a biological background for dysphemia.

In collaboration with Dr. West, Dr. George Kopp began a series of biochemical studies to ascertain physiological differences between

[12] Approved and edited by Dr. West.

stutterers and non-stutterers. In studying chemical entities in the blood, the following results were achieved: the blood of the stutterer is found to contain more inorganic phosphates, calcium and sugar than that of the normal speaker, and less potassium and protein. Although the larger quantity of sugar in the blood may be the result of emotion, it might be expected that the body would make adjustments to the constant fear or embarrassment states of the stutterer. Although the amounts of inorganic phosphates, potassium, protein, and calcium differ from the average, they do not affect the health of the stutterer.

"Apparently the specific amount of any one of these components is not a matter of any meaning in explaining stuttering; it is rather the ratio of one component to another that is involved in dysphemia."[13]

Normally, when the total calcium is increased, the amount of inorganic phosphates is decreased, but with the stutterer, the amount of inorganic phosphates increases as calcium increases. Normally, when the total calcium is increased, protein is increased, but with the stutterers, when the calcium is increased, the protein decreases. These and other blood differences show that the stutterer possesses a different metabolic mechanism from that of the normal speaker. Stuttering, then, is an outward manifestation of a type of body metabolism that differs from that of the non-stutterer.[14]

Therapy. The West-Kopp work in the biochemistry of stuttering was an investigation into the fundamental nature of the difficulty. It was not formulated with the view of developing a particular treatment. At present, Dr. West believes that no one has proved that stuttering is a real pathology, and consequently, one should not refer to the stutterer as a patient and probably should not use the term therapy in describing corrective measures.

In general, West's recommendations are not to group stutterers indiscriminately, but to give them individual treatment, emphasizing mental and physical hygiene and the stabilization of the individual's environment. Phases of the correction include relaxation exercises

[13] Robert West, Lou Kennedy, and Anna Carr, *The Rehabilitation of Speech* (New York: Harper and Brothers, 1937).

[14] This research was not the first biochemical analysis of the blood of stutterers and non-stutterers, but it has been of value in bringing out more clearly and specifically the evidence and details of disturbed metabolism. It is true that the fundamental problem still remains, and to what extent this research has contributed to its solution cannot be determined until further research is done and a definite method of correction developed from the data discovered.

for the production of smooth tones, gymnastic and breathing exercises for voluntary control.

Accurate differential analysis is necessary in the field of stuttering. There is a danger of the clinician's assuming that all stuttering results from emotional disturbances. This may result in overlooking another very important factor, namely, neuro-physiological difficulty.

No standardization of procedure can be applied to psycho-genetic disorders of speech. The therapeutic measure may consist of a variety of social readjustments.

Other Theories

This compendium does not include all those who have formulated theories of stuttering. Dr. W. B. Swift, of Boston, has originated a theory that stutterers have weakened visual images and has built up a therapy around this conception. Dr. John Muyskens, director of the laboratory of speech at the University of Michigan, is working on special developmental and corrective theories. The physiological approach of Dr. Muyskens is a fresh and stimulating one to the speech correction field. His work is now in the process of being formulated. The work of these men and other correctionists will prove most helpful to those concerned with the stuttering problem.

From a study of these theories and therapies, one finds that considerable progress has been made in meeting the basic problem. Many stutterers are cured. However, those using a particular theory and its accompanying treatment cannot claim to cure all stutterers, nor can they find a cause in every stuttering case which will coincide with the elements in their theory. It is possible that one theory of causation will never satisfactorily explain the multiple phenomena of stuttering, nor will one type of correction meet all needs.

The therapeutic measures recommended naturally tend to show duplication in such factors as mental and physical hygiene, emotional stabilization, and relaxation in speaking. One is often unable to say when or by whom a particular treatment was first originated. Consequently, no matter what theory one clinician may advocate, the therapy he uses may show many similarities to a treatment supported by a different theory.

Since holders of all the above-mentioned theories show cures, it may follow that the speech correctionist need not confine himself to one approach. Nor, in this commentator's opinion, should he do so, for stuttering cases show such a divergence in the type of the actual stuttering, and in physical and emotional attributes, that each case

must be analyzed individually to ascertain the treatment best suited to the individual need.

Certain correctionists are more adapted by their personalities to prefer one technique over another, but the ideal speech clinician should be like a good physician in being able to prescribe treatment for the individual patient. Such individual analysis does not mean that the stutterers cannot be classified into groups and receive treatment emphasizing the particular factors needed by given types of stutterers. This classification necessitates complete familiarity with all present theories and therapies of stuttering.

Most of the theories need definite research to support their contentions; there is also a need at present for an objective rating scale of the severity of stuttering to test which factors are and which are not producing results. Criteria for ascertaining complete or partial cures are too varied to make statistical reports reliable in gaining a comparison of the validity of the various corrective measures. The discovery and correlation through research of the common elements in treatments which have been found useful or detrimental would eventually clear the field for more agreement on the stuttering problem and decrease the existent criticism of lack of unanimity.

SOME PROBLEMS OF ORAL BIBLE READING

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THERE are certain problems of oral reading that demand the same approach, no matter what the type of literature to be read. An expressive voice, proper bodily response, an adequate mental capacity, a psychological attitude showing alertness and confidence, and a sincere desire to communicate to the hearers, are requisites of all good oral reading. In addition to meeting these requirements, the oral reader of the Bible must face certain other problems that are peculiar to Bible reading.

The writer has been teaching courses in Oral Interpretation of the Bible for four years. In each class certain problems and questions have appeared repeatedly. Some of these problems will be listed.

These classes in Oral Bible Reading were organized especially for ministerial students who did not plan to attend a graduate school of theology, and for those who were postponing their graduate work

until they had preached a few years. To the surprise of everyone concerned, the number of students enrolled for this work who were not planning to go into the ministry was as great as the number who planned to make this field their life work.

Three of the problems discussed in the course may well be listed as:

THREE DON'TS FOR THE ORAL INTERPRETER OF THE BIBLE

1. *Dont read in a "ministerial" tone.* Some students seem to think they must roll their eyes toward the ceiling, fold their hands, and assume a "holier than thou" attitude in order to read from the Bible. This exhibition of false modesty and artificial holiness is exhibited vocally by a "ministerial" whine. Everything is taken with an almost mock seriousness. All passages are read with great emotion, the pitch usually sliding up at the end of thought units. In most instances the student is not aware that he possesses this false note in his voice. Once it is pointed out, the majority of the whiners get really in earnest about removing this handicap.

Probably the greatest number of students that read in a "ministerial" tone, do so imitatively. The ministers of their youth had read in this same tone. Indeed, in many cases, their elders would not have considered that the minister was really reading the Scriptures had he not used this specific tone.

In some cases the tone is a result of trying to express a serious mood without the mental realization of what is being read. Vocalization should be the expression of a realization. When vocalization comes without realization, there is bound to be a false ring in the tone.

In attempting to free a student from this tone, an effort is made first of all to induce him to be *genuine*. False modesty or surface holiness do not lend dignity to any occasion. The student is also urged to study his selection thoroughly; to read ideas, not words; and to assume the mental attitude of communicating directly to his hearers, as one does in a conversation.

The students who read in a "ministerial" tone not uncommonly come from an environment that makes it necessary to add a second don't.

2. *Don't read orally from the critic's point of view.* Many students come to college with a firm belief in the literal interpretation of the Bible. They are introduced to Biblical criticism, and their belief in literal interpretation begins to waver. They want to continue to believe, but cannot. This mental condition creates an attitude of

uncertainty about the value of anything in the Bible. Some students continue their preparation for the ministry in a more or less dazed condition of mind. They lack enthusiasm for what they are doing. This shows in their reading. They read the Scripture as if they were reading a recipe for pancakes. They doubt the truth of what they are reading.

Such a condition makes its demands upon the teacher. The business of the teacher of reading is to teach reading and not theology. There must, however, be a proper mental attitude toward the literature to be used before the student can read. This necessitates pointing out that a reader should present the *spirit* of the passage. The student can doubt some of the details of the passage, but still be enthusiastic about the *spirit* of the selection.

An entirely different type of student from those discussed so far makes it necessary to add a third don't.

3. *Don't read "dramatically," or try to put on a "show."* If there is anything worse than a slovenly, unenthusiastic Bible reader, it is one who possesses an excess of "art." The interpreter who reads without understanding or enthusiasm puts his audience to sleep. The interpreter who puts on a show, draws attention to his performance. Neither can be called interpretation.

To be free from artificiality and showiness is a requisite of all art. Lionel F. Crocker, in commenting on the sermons of Henry Ward Beecher, is careful to explain that "show sermons" or "great sermons" were not what Beecher worked for. He was a careful workman, realizing the importance of details, but only as a means to an end. Beecher once stated: "Sometimes a single word, like a drop of ink in a tumbler, will change the whole color of a statement."[1]

Curry applied this truth to Bible reading when he stated: "He who draws attention to manner violates the fundamental law of all language. All strivings for effect or exhibition are antagonistic to expression."[2]

A common question asked by students is "which translation do you advise for oral reading?" This brings us to the fourth problem peculiar to Bible reading.

4. *The problem of choosing from the various translations for a specific occasion.* Reading several translations of the same Scripture

[1] Lionel F. Crocker, *Henry Ward Beecher's Art of Preaching* (U. of C. Press, 1934), 95.

[2] S. S. Curry, *Literary Interpretation of the Bible* (Expression Co., 1903), 324.

passage helps to understand the logical content of the selection. For the purpose of studying a selection, the practice of reading two or more translations is to be highly recommended. This method may be compared to viewing a landscape from different windows in different parts of a building. Each new position enables one to see the same general picture, but from a different angle each time. When the reader is making a choice as to the translation he will read from on a certain occasion, there are at least two things he should consider: (a) the purpose of the occasion, and (b) the possible reaction of the congregation to the translation used. If the purpose of the occasion is to study the meaning of a certain part of the Bible, its origin or development, such a study as is usual in Bible Study group, then certainly no one could be opposed to allowing any or all the translations available being read.

The reaction of certain members of a congregation on a Sunday morning might be quite different from the reaction discussed above. Imagine a congregation expectantly waiting as the new minister announces that he is going to read for his Scripture lesson the one hundred and thirty-ninth Psalm. Many in the audience have known the Psalm from childhood. The minister begins by reading: "Thou hast searched me and known me, O Lord." [3] Some of the good people in the congregation shift their positions slightly and wonder if the new minister does not know that the "O Lord," belongs at the beginning of the sentence and not at the end.

"Thou knowest when I sit down and when I stand up." Such a jarring sound those words seem to have! How commonplace in comparison to "Thou knowest my downsitting and mine uprising." Another discord is sounded when the sixth verse is read: "Such knowledge is too wonderful for me; it is too lofty—I am not equal to it." The congregation is accustomed to hearing this thought expressed in more dignified language: "Such knowledge is too wonderful for me; it is high, I cannot attain unto it."

The following week this same minister is conducting a funeral. He begins by reading the twenty-third Psalm: "The Lord is my shepherd; I shall not want; in green meadows he makes me lie down." Someone looks out from behind a handkerchief to see what has gone wrong. "To refreshing waters he leads me. He gives me new life." The minister must have made a mistake. This is not

[3] J. M. P. Smith, *An American Translation of the Old Testament* (University of Chicago Press, 1927).

what he was asked to read. The last stanza is being read: "Only goodness and grace shall follow me all the days of my life; and I shall dwell in the house of the Lord down to old age." Down to old age! What a short time in comparison with forever!

Such reactions as those described above are quite possible. However, there is another and a brighter side to reading from one of the modern translations. When the translation familiar to the members of the congregation conceals, rather than clarifies and dignifies the meaning of a selection, it is an agreeable relief to hear the selection read from some modern translation. One reads from the King James translation the following arrangement of words: "Be not thou one of them that strike hands, or of them that are sureties for debts. If thou hast nothing to pay, why should he take away thy bed from under thee?" [4]

The average listener would not grasp the meaning contained in the two verses quoted above. Notice how the meaning is cleared up when one reads another translation. "Be not one of those who pledge themselves, of those who become surety for debts; for if you have nothing to pay with, your bed will be taken from under you." [5]

In making a choice as to the specific translation to be used on a specific occasion, the reader must give grave consideration to the matter before using a modern translation if he expects to read some well known passage, or if his purpose is to give comfort and strength to his listeners by reading some requested passage. Under other conditions the modern translation is acceptable, especially if the meaning is easier to grasp than in an older translation. After studying various translations of the same selection, a reader will, of course, choose the one he thinks will come nearest to accomplishing his purpose for the specific occasion he has in mind.

When students read from the King James or the Revised translations of the Bible, such remarks as the following are not uncommon: "Why did they use words that are so difficult to pronounce?" This, and similar questions indicate a fifth problem.

5. *The individual language and sentence structure of the Bible.* Because the language and sentence structure of the Bible are not of the same form as our everyday language, it is necessary that special attention be given to pronouncing words, and making clear the meaning of sentences where the meaning seems vague or hidden. Notice

[4] Proverbs *22*: 26–27.

[5] Smith, *op. cit.*

a few words that are common in Biblical language but which are uncommon in our conversation, or in ordinary speaking vocabularies: repenteth, shouldest, thou, thee, thy, thine, meaneth, wast, didst, canst, wilt, doeth, whithersoever, knowest, and many others of a similar form.

The simple, yet exalted form of some of the sentences demands careful attention. Think how much is contained in so few words: "Follow me," [6] "And when he had spent all," [7] "And when he came to himself," [8] "O Lord, thou hast searched me, and known me." [9]

There is also a complexity of arrangement and meaning in some of the sentences that demands attention: "Surely thou wilt slay the wicked, O God: depart from me therefore ye bloody men. For they speak against thee wickedly. . . ." [10] Here the author talks to God and the wicked in the same sentence, then immediately talks to God as if he had been addressing Him all the time.

A sentence arrangement that is somewhat different is found often in the Psalms. The writer talks about and to God in the same sentence, seemingly with no transition.[11] "I said unto the Lord, thou art my God: hear the voice of my supplications, O Lord."

The answer to this problem is three-fold. There must be (a) a thorough understanding of the logical and emotional content; (b) a flexible vocal mechanism, and (c) a knowledge of how to express the intellectual and emotional content. These three things are necessary for all good reading, but they are doubly necessary in Bible reading because of the peculiar word and language structure. The last problem to be mentioned is one which the teacher can point out, but he can do little about it.

6. *The problem of "revealing God" to the listeners.* The Bible is read orally on many different occasions and for a multitude of reasons. In most cases, however, the Bible is read to strengthen, encourage, comfort, and to give assurance that the good life is worth living. In other words, we know better than we do. We need the emotional reinforcement that may be obtained by good oral reading of the great passages of the Bible. When a reader interprets the Bible orally, he

[6] Matt. 9: 9.
[7] Luke 15: 17.
[8] Luke 15: 14.
[9] Ps. 139: 1.
[10] Ps. 139: 19–20.
[11] Ps. 140: 6.

is saying to his listeners, God would have you believe this; or, God is trying to reveal himself to you in this way; or, you reveal your true belief in God in this manner; or, this is God.

Here is a task great enough to tax any reader's strength and skill. The hopeful part of the situation is pointed out by Curry when he says: "On a literal plane, expression is extremely limited. On a higher plane man can suggest infinity, he can express God." [12]

GENTLEMEN: I STAND—CORRECTED?

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IN AN article in the JOURNAL of February, 1937, under the title, *A Laryngo-Stroboscope and Comment on Dr. West's Reference to Same,* certain definite exceptions were taken to an article of mine published in the JOURNAL of November, 1935, entitled *A View of the Larynx through a New Stroboscope.*[1] This attention to my humble offering is flattering, indeed, and I am sincerely happy to engage in a discussion of the points raised by my critics. In my previous article I had hesitated to go into much detail on the technical features of my equipment, for fear, if I did so, my article would not be acceptable to the Editor of the JOURNAL, who, after all, has an obligation to his readers, the most of whom are not versed in the physical sciences involved in the stroboscope (or stroboscopes) discussed. I guessed that the readers of the JOURNAL would want more of my conclusion and less of a discussion of the technical matters of "impedance," "hysterisis," [2] "filters," "fremitus," "phase," etc. Since, however, my critics have brought these technical points into the dis-

[12] S. S. Curry, *op. cit.*, p. 326.

[1] In my previous article I had included a footnote acknowledging my indebtedness to a certain article by Leo A. Kallen and H. S. Polin entitled "A Physiological Stroboscope," *Science*, Vol. 80 (N. S.), Dec. 1934. My critics appear not to have been pleased with this acknowledgment; and they complain that the proper title reference should have been "A New Physiological Stroboscope." Now it seems hardly likely that the publishers of *Science* should have got out two editions, one carrying the word "New" in the title and the other omitting it. Copies distributed to the Wisconsin area show the title exactly as I have quoted it above.

[2] May I assume that my critics did not intend to use this word, but "hysteresis," which has quite a different meaning, but one quite consistent with their use?

cussion, I am very glad to mention now matters that it may be I should have mentioned in my previous article.

A. My critics apparently fear lest the reader of my article confuse the stroboscope that I described with the one that they have developed. I can assure my readers that the two instruments are different in certain essentials, but are similar in one fundamental, viz., in that both employ a neon flash that is controlled by the laryngeal vibrations. I may say here, too, that the idea of using the neon flash for the study of the laryngeal vibrations came to me directly from one of my present critics at a dinner discussion in a St. Louis Hotel, one evening in November of 1932. At that time, the idea was a bit nebulous with me; and, I venture to say, with him the details of the instrument were not all quite clear. Since that day we have gone divergent ways. I believe that the instrument that I have developed is distinctly superior to the one he describes, though I did not venture to say so in my previous article, and mention this superiority now only to round out a discussion that my critics have begun.

B. It is unfortunate that my critics should have assumed that, merely because I did not mention means of checking errors in observation, I had not arranged for such checks and controls. Is it necessary for one who presents the sum of a column of figures to state that as a check against human error he added the column by machine? The researcher should be credited with some measure of precaution against his own errors. As a matter of fact, my critics were even more sketchy in the description of their instrument in their article in *Science* than was I in my article. The following is the "hook-up" as described in *Science:* ". . . A microphonic pick-up element, a series of band pass filters, a high gain amplifier, a set of phasing impedances, and an oscillator with the output feeding a gaseous discharge lamp, substantially comprise the instrument. . . . Entrance into the viewing position is accomplished with an endolaryngoscopic device which has been fitted with the gas discharge lamp."

If one does not have faith in the researchers using these instruments, there is nothing in this description to guarantee validity of conclusions from observed results. Unless we credit the workers with scholarship and skill, this list of instruments is merely a list of instruments. There is not even a statement of how the impulses picked up by the microphone reach the neon-tube. I might have asked many technical questions about this set-up.

C. The first specific criticism to be discussed is that in my assembly the microphone is outside the mouth, and, hence, the impulses

created by the laryngeal vibrations must traverse an air gap before they can strike an instrument by which the neon flash is set off. This is said to introduce an "atmospheric impedance." In my critics' instrument a "set of phasing impedances" consisting of "capacitative and inductive net-works" are employed. Both impedances, mine and theirs, modify the wave form of the laryngeal vibration. But what of it? We are not interested in studying the wave form; we are concerned only with observing what the cords are doing moment by moment during one complete cycle of movement, and for this observation we need a light that can be made to flash very briefly at any desired moment of the laryngeal cycle. Hence, we need some means of delaying and advancing the time of the flash, else we should see only one phase of the laryngeal movement. So long as that delaying and advancing can be controlled, the method is immaterial. Let us consider the time-delay that may be accomplished by my set-up. I am studying the glottis of Mary E. At the pitch of her voice, about 220 d.v. per second, the wave length is about 5 feet. Thus, if the microphone be held 12 inches from the glottis (12 inches as the sound travels), the microphone responds to an impulse from the glottis 1/5 of the interval of a vibratory cycle later than the events causing the impulses took place in Mary's larynx. Unless one introduces electrical impedances into the circuit, the time taken from the microphone to the neon-tube is negligible. Hence, the flash reveals what takes place in the larynx 2/1100 or .0018 of a second after the start of the activating impulses from the glottis. If the microphone be held 18 inches farther from the subject, the flash reveals what takes place half a cycle after the events causing the activating impulse. Holding the microphone 30 inches still farther away one sees events that are one cycle later than the events that activate the neon flash. The accuracy of this technique can easily be checked by watching the neon light through the prongs of a tuning fork mounted on a resonator. Varying the distance between the microphone and the resonator by moving the former back and forth through one wave-length causes the fork to appear to open and close in unison with the movements of the microphone. That is check number 1.

D. The second specific criticism of my set-up is that a filter was not employed. Now the reason for the filter is to sharpen the wave form, to accentuate the peak caused by the fundamental vibration, and to prevent secondary peaks from activating the neon flash. That seems obvious—so obvious that I did not mention it. We were employing an amplifier having a built-in filter cutting off very closely

above the fundamental pitch range. During experimentation this filter was always used.

E. The third specific criticism of my set-up is that the neon light persists so long a time as to afford not a flash picture, but a blurred view of the moving cords. This was checked in various ways: (a) with the tuning fork, as described above, which showed sharp definition of the prongs of the fork; (b) with a revolving mirror, which showed the image of the flash plate of the neon tube as sharply outlined as though it were reflected from a stationary mirror (in a revolving mirror the ordinary electric lamp shows as a continuous

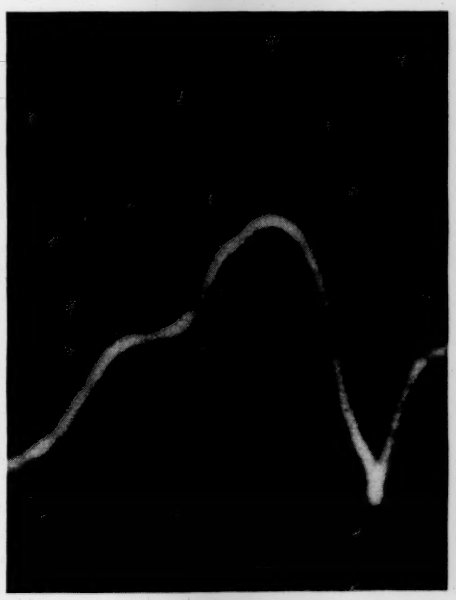

FIG. 1. Oscillogram of a complex wave, the amplification being not high enough to activate the neon-tube.

band of light); and (c), with an oscilloscope, by which to study the form of the voice waves that activate the neon tube. Figure 1 shows a picture of a complex wave having a fundamental pitch of 212 d.v. Parallel pairs of leads from the amplifier supply both the neon tube and the oscilloscope. The voltage in the out-put of the amplifier is adjusted so as to be just below the pressure required to activate the neon tube; hence, so far as the wave form is concerned, the tube circuit could as well be disconnected. Now we slightly increase the

power out-put of the amplifier keeping the in-put constant and unchanged. The tube looks as it does in Figure 2. Note what happens to the wave form. (See Figure 3.) The neon flash is accompanied by an alteration of the very crest of the wave. Otherwise the wave remains very much as it was at the lower voltage. If one projects on a base line that portion of the wave form that has been altered by the discharge of pressure through the gas in the tube, one finds that the neon flash occupied .16 of the time of one cycle, or .16 x 1/212 seconds (.000754 sec.). That is a remarkably short flash.

Now we change the assembly as follows: We introduce into the return lead from neon tube to the amplifier a 500-ohm resister, and

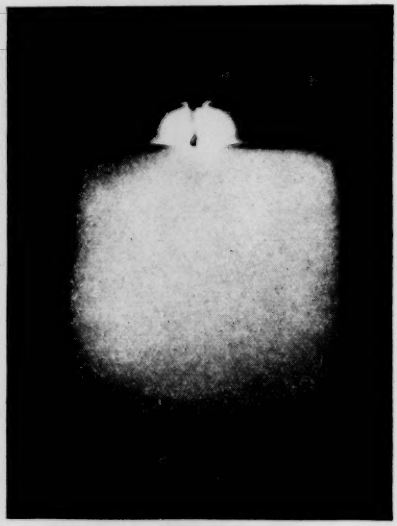

FIG. 2. The neon-tube in action, as it appears in a darkened room. Actual size.

attach our oscilloscope leads to the two ends of this resister. Now see Figure 4. The base line is the line drawn by the sweep of the oscilloscope with the leads "shorted" through the resister. The amplifier is now "turned up" until the tube brightens. There appears on the base line an abrupt interruption. This is to be interpreted as the flash current, since with this "hook-up" no current can pass from the amplifier to the oscilloscope except by way of the neon tube. This interruption therefore is virtually that portion of the original wave that has been clipped from it by the discharge of the pressure through the

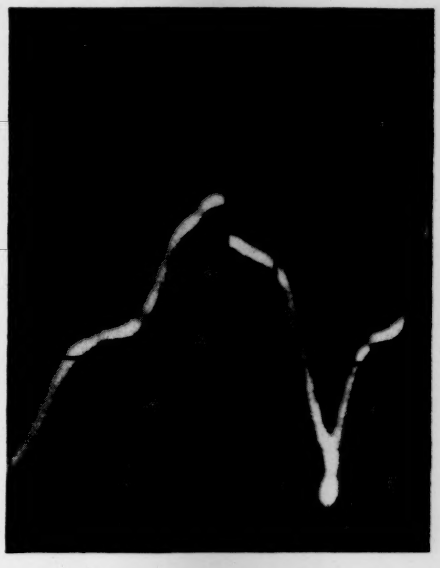

FIG. 3. Oscillogram of the same wave as in Figure 1, amplified to a voltage great enough to cause the tube to flash. The vertical ink lines indicate the portion of the wave that was distorted by the discharge of pressure through the tube.

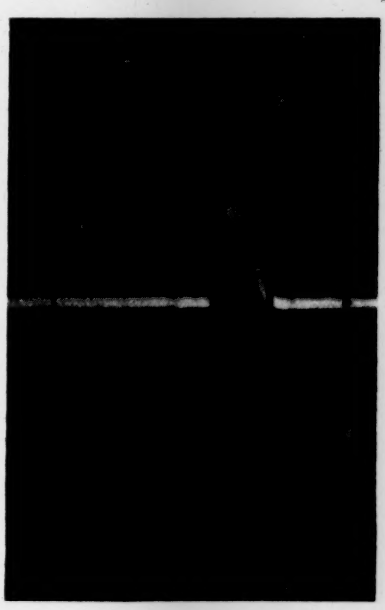

FIG. 4. Oscillogram of the flash currents that were discharged through the tube when the wave form in Figure 1 was amplified to the form shown in Figure 3. The vertical lines indicate the significant divisions of one complete cycle. Compare Figures 3 and 4.

tube. Putting together the curves from Figures 3 and 4, we could readily reconstruct the form the wave would have had with the tube circuit disconnected. We have therefore identified our neon flash as being a brief discharge at the very crest of the wave.

F. The fourth specific criticism of my instrument is that it contains no "means whereby a 'slow motion' view of the moving cords may be obtained." My critics employ a variable oscillator to be set at a frequency slightly greater or less than that of the laryngeal vibration. The out-put of this oscillator is made to activate the neon tube that furnishes the light flashes by means of which the larynx is viewed. Theoretically, this method of producing a slow motion view is logical. But it is not practicable. Very few singers can hold a note steadily enough to permit one using this technique to observe the larynx through one cycle, and the average person has so poor a control of his vocal pitch as to make the use of such a method hopeless. In order to be seen and studied properly, the laryngeal cycles must be slowed down to one per second, or to three per second at most. Thus the frequency of the phonated tone must be not more than three d.v. greater or less than that of the "interference tone," and must not be in exact unison with it. This accurate "off-tuning" of the human voice is impossible. The only other solution is for the operator to try to follow with his dial the rapid shifts of the vocal pitches; and this again is impossible, since these shifts may be as frequent as twenty per second. Using my instrument, a good slow motion picture may be obtained by swinging the microphone slowly back and forth through one wave length of the tone being phonated by the subject.

G. Now as to the instrument used by my critics.

(a) It does not provide a means of obtaining a usable slow motion view (as explained above).

(b) It does not provide properly directed illumination. When laryngoscopy is performed under ideal conditions, every precaution is taken to keep any direct light out of the observer's eyes, thus permitting as wide as possible a dilation of the pupils. In fact, when the best work is done, the operator sits with his eyes closed for several minutes before using the instruments, and when he does use them, he is careful to keep his head mirror so adjusted that both eyes are shielded from direct light. If I may judge from my critics' description of their apparatus, their light is mounted in the mouth and shines directly upon the gutteral mirror, as in the ordinary electric-lighted endo-laryngoscope. This type of instrument for routine laryngoscopy has not found favor with throat specialists in spite of the ease with

which it may be handled. Why? Because no matter how well such a light may be shielded, there is always a considerable reflection into the eyes of the operator of rays that are so much more brilliant than those reflected from the larynx as to mask the latter. In using my instrument, the procedure is for the operator to seat himself in front of the subject with everything ready for the examination, and then to shut his eyes for several minutes. After his pupils have been dilated, he catches the rays from the neon tube on his head mirror and directs them against the gutteral mirror. He sees no direct light, nor any object that is more brightly illumined than the cords themselves. With the apparatus that my critics describe, the eyes are assaulted by light from the neon tube, which lies directly in his line of vision.

Yet, in spite of the inadequacy of their apparatus, my critics apparently felt justified in drawing certain conclusions on what they observed. This is, indeed, a tribute to their technical skill!

H. Now as to conclusions based upon my observations. My critics claim they were faulty, due to the faultiness of my apparatus. Far be it from me to claim that I have made the only proper interpretation of the data revealed by my instruments. To my critics and to my readers I say: duplicate my experiments and draw your own conclusions; but I urge you to use apparatus suited to the problems to be solved.

BEHIND THE WORD

Studies in the Political and Social Views of the Slave-Struggle Orators

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III. Clay

THE founder of the Whig party, the idol of hundreds of thousands of enthusiastic admirers over a period of some forty years, the most applauded and probably the most beloved politician of American history—that was Henry Clay. His name was associated with much of the most important legislation of his day; he was either the author or the chief promoter of a great part of it; he occupied the key position as mediator between factions which were destined to

tear the Union apart. Yet he died a broken and disappointed man. Henry Clay, the maker of presidents, could not win that coveted honor for himself. His name has sunk rather steadily on the rolls of history, along with the names of his great compeers, Webster and Calhoun. Their oratorical battles were major events during half a century, but the Civil War which they tried to prevent has dwarfed their efforts, and negated their great plea for peace and union. Yet it is doubtful if Clay's true contribution has ever been generally understood. He was hated and misrepresented by the Jacksonians in his own time, and the party which he formed died almost with his death. The fact that he refused to throw himself wholeheartedly into any great cause, preferring mediation and compromise to partisan devotion, left him without strong partisan defenders. He could hardly be quoted as prophet by later factions of either the North or the South, either protectionists or free-traders. Hence, after the adulation of his immediate followers, his contribution has commonly been either belittled or ignored. It is the purpose of this paper to offer an estimate, based largely upon Clay's own speeches, of what that contribution really was.

A. The Great Compromiser

To V. L. Parrington, Clay was little better than a political quack, "a brilliant opportunist . . . an impressionable nature modifying his convictions with his environment." [1] The historian John T. Morse, Jr., agreed in the main. "He contented himself," wrote Morse, "always with steering the ship of state from day to day; he undertook to lay out no long voyage, no definite course in any direction." [2] Morse found Clay's life "singular" in that "he managed to get on both sides of pretty much every great question which arose in his day, and it would be difficult to say that he had any other or more profound philosophy in statesmanship than temporarily to heal dissentions." [3] These are harsh words, but they were not unprecedented. In the latter days of the Missouri Compromise debates, John Quincy Adams assessed Clay's qualifications for the presidency, and found them wanting. "As president of the Union," Adams confided to his diary, "his administration would be perpetual succession of intrigue and management with the legislature. It would also be sectional in its spirit, and sacrifice all interests to those of the Western country

[1] V. L. Parrington, *The Romantic Revolution in America* (1927), 142, 143.
[2] Introduction to Schurz, *Henry Clay* (1915—reprint of 1899 ed.), I, x.
[3] *Ibid.*, I, v-vi.

and the slaveholders." [4] Adams later had ample reason to amend his judgment. Yet historians have generally been willing to admit that Adams was probably very nearly right. Clay's biographer for the American Statesmen Series, Carl Schurz, concluded that he was "a very strong leader," but "not a safe guide. The rare brightness of his intellect and his fertile fancy served, indeed, to make himself and others forget his lack of accurate knowledge and studious thought; but these brilliant qualities could not compensate for his deficiency in that prudence and forecast which are required for the successful direction of political forces. . . . Now and then he appeared to consider it as important whether a conception or a measure would sound well, as whether, if put into practise, it would work well." [5] Gamaliel Bradford was of the opinion that "nothing in his life or writing shows much thought given to general questions, . . . not even political." [6]

True as these comments may be, they are very far from telling the whole story. It is not their purpose, and certainly not their effect, to give a complete picture of the man. Despite his evident weaknesses, something of the magnitude of Clay's importance may be seen in a survey of the issues in which he bore a leading part. "From the time when he became Speaker in 1811," wrote A. C. McLaughlin, "and helped to bring on the war with England, to and through the Compromise of 1850, Clay was intimately connected with all the great political movements of his day. The recognition of the South American republics, the tariff, the bank, the public lands, the distribution of the surplus revenue, the slavery question in all its phases, expansion, and the Mexican War can scarce be studied better than in the story of his life." [7]

Clay was himself perhaps his own most understanding critic. And he saw his principle of compromise as a perfectly honorable instrument of statesmanlike expediency. "I go for honorable compromise," he declared in his speech of April 8, 1850, "wherever it can be made. Life itself is but a compromise between death and life, the struggle continuing throughout our whole existence, until the great destroyer finally triumphs. All legislation, all government, all society is founded upon the principle of mutual concession, politeness, comity, courtesy; upon these everything is based. I bow to you

[4] Cited by Schurz, *ibid.*, I, 201.
[5] *Ibid.*, II, 409–410.
[6] *As God Made Them* (Boston, 1929), 47.
[7] In *Cambridge History of American Literature* (1918), II, 87.

today because you bow to me. . . . Let him who elevates himself above humanity, above its weaknesses, its infirmities, its wants, its necessities, say if he pleases, I never will compromise, but let no one who is not above the frailties of our common nature disdain compromise." [8] As early as January 9, 1813, he told the House that "The true friend to his country knowing that our Constitution was the work of compromise, in which interests apparently conflicted were attempted to be reconciled, aims to extinguish or allay prejudices." [9] Again he asserted, "Of all men upon earth am I the least attached to the productions of my own mind. No man upon earth is more ready than I am to surrender anything which I have proposed and to accept in lieu of it anything which is better." [10] Doubtless this disposition of Clay's indicated a lack of that depth and intensity of conviction which is one of the most picturesque and attractive qualities of great leaders, but it was also that same disposition which fitted him so well for the rôle his contemporaries had in mind when they called him "The Great Pacificator." It is significant that when Theodore Roosevelt searched among the statesmen of this period for one whose principles most resembled those of Abraham Lincoln, he selected Henry Clay.[11]

B. His Views on the Union

On July 1, 1844, in a letter to S. F. Miller, Clay wrote, "If any one desires to know the leading and paramount object of my public life, the preservation of this Union will furnish him the key." [12] "It was a just judgment," declared Carl Schurz. [13] McLaughlin, in very similar vein, concluded his sketch of Clay, saying, "The thing which lifts him into a place of undoubted significance in the course of American history is this: he embodied the spirit of developing nationalism and gave it constant expression." [14] It is of importance to note that this conception of Clay's career is in sharp contradiction to the one previously cited, that of a drifting opportunist, without principles or convictions. Which one is true?

A man without depth of conviction would hardly have espoused the cause of the Union in the early part of Clay's career. Secession

[8] *Works* (1897), VI, 412.

[9] *Life and Speeches of Henry Clay* (1843), I, 42. Hereafter cited as *Speeches*.

[10] *Life and Speeches of Henry Clay* (1854), II, 646.

[11] *Thomas H. Benton* (American Statesmen Series, Boston, 1914), 269.

[12] *The Private Correspondence of Henry Clay*, 491.

[13] *Op. cit.*, II, 415.

[14] *Op. cit.*, II, 88.

or dissolution, in Schurz's words, "did not then appear to the popular mind politically treasonable and morally heinous." [15] The Hartford Convention, the machinations of Burr, the South Carolina nullification act, as well as the continual expansion westward, familiarized men's minds with the possibility of disunion. As Beard has pointed out in his *Rise of American Civilization*, up to the very eve of the conflict there were many, among the northern abolitionists as well as the southern states-rights men, who believed that the division of the Union would be best for all concerned. With this view Clay took issue.

On January 22, 1812, he concluded a speech to the House with an apostrophe to the Union. "Diversified as are the interests of its various parts, how admirably do they harmonize and blend together!" [16] On March 13, 1818, speaking on the Virginia and Kentucky resolutions, propagated by his own constituents, Clay revealed both his compromising technique and his honest devotion to the Union.[17]

> I am a friend, a true friend, to State rights; but not in all cases as they are asserted. The States have their appointed orbit; so has the Union; and each should be confined within its fair, legitimate, and constitutional sphere. We should equally avoid that subtle process of argument which dissipates into air the powers of this government, and that spirit of encroachment which would snatch from the State powers not delegated to the general government. We shall thus escape both the dangers I have noticed—that of relapsing into the alarming weakness of the confederation, which is described as a mere rope of sand; and also that other, perhaps not the greatest danger, consolidation. No man deprecates more than I do, the idea of consolidation; yet between separation and consolidation, painful as would be the alternative, I would greatly prefer the latter.

In this same speech Clay thundered against the Massachusetts nullifiers, "My doctrine is that the States, as States, have no right to oppose the execution of the powers which the general government asserts."

When the Missouri Compromise measure was proposed, Clay took an active part in support of it. Unfortunately, none of his speeches from these debates have been preserved. Upon the basis, however, of replies made to him, Schurz concludes that his unionism was temporarily dormant. "We find him asserting that Congress had no right whatever to prescribe conditions to newly organized

[15] *Op. cit.*, I, 196.
[16] *Speeches*, I, 32.
[17] *Ibid.*, I, 61.

States in any way restricting their 'sovereign rights.'" [18] Yet in the later debates on the admission of Missouri, in which Clay's speeches were also unreported, Schurz believed that "he simply followed his instinct as a devoted friend of the Union." [19] In general, at this period, "His feelings were . . . as largely and thoroughly national as those of any statesman of his time." [20]

When the federal union was next agitated by the tariff dispute and threats of nullification by South Carolina, Clay stepped into the breach as a staunch defender of the national government, and offered his American system tariff compromise from an asserted "desire of restoring harmony to the Union." [21] In the debate on the abolition petitions, February 7, 1839, Clay expressed his conception of the federal government as one of delegated and strictly limited powers. [22] Nevertheless, he claimed, "The country will testify that, if there be anything in the history of my public career worthy of recollection, it is the truth and sincerity of my ardent devotion to its lasting preservation." [23] In support of this claim, he could point to an earlier speech on the abolition petitions, in December, 1837, in which he had declared: [24]

> Mr. President, I have no apprehension for the safety of the Union from any state of things now existing. I will not answer for the consequences which may issue from indiscretion and harshness on the part of individuals or of Congress, here or elsewhere. We allow ourselves to speak too frequently, and with too much levity, of a separation of this Union. It is a terrible word, to which our ears should not be familiarized. I desire to see in continued safety and prosperity *this* Union and no other Union. I go for this Union as it is, one and indivisible, without diminution. I will neither voluntarily leave it, nor be driven out of it by force. Here, in my place, I shall contend for all the rights of the State which sent me here. I shall contend for them with undoubting confidence, and with the perfect conviction that they are safer in the Union than they would be out of the Union.

This statement, a truism today, was a direct challenge to the leaders of the South, and aligned Clay, though he represented a slave state, with the anti-nullification group in the North. "The difference between me and the senator from Kentucky," Calhoun replied in

[18] *Op. cit.*, I, 179.
[19] *Ibid.*, I, 202.
[20] *Ibid.*, I, 202.
[21] *Speeches*, II, 156.
[22] *Ibid.*, II, 407.
[23] *Ibid.*, II, 416.
[24] Schurz, *op. cit.*, II, 159–160.

exasperation, "is as wide as the poles." [25] Clay's choice as between sectionalism and a broad national view was unquestionably for the latter.

On the question of the admission of Texas, Clay was against annexation "because his instinct told him . . . that it endangered the Union." [26] When, the following year, in his famous "Alabama" letter, Clay shifted ground on the annexation issue, and thus lost his chance for the presidency, he still clung to his unionism: "Personally," he declared, "I could have no objection to the annexation of Texas; but I certainly should be unwilling to see the existing Union dissolved or seriously jeoparded for the sake of acquiring *Texas*." [27]

After being defeated for the presidency by Polk, and losing the subsequent nomination by the Whigs to General Taylor, Clay retired, in his seventies, exhausted by life-long political battles, and broken by disappointments, to what he believed was a last peaceful retreat in his Kentucky home. Once more, however, the Union was threatened, and once more Clay entered the national field in its defense. In the latter part of 1848 he had viewed the commencement of the debate over the Wilmot Proviso with alarm. "The conflict," he wrote, "exasperated by bitter contention and mutual passions, will either lead to a dissolution of the Union, or deprive it of that harmony which alone can make the Union desirable." [28] The Kentucky legislature unanimously elected its seventy-two-year-old favorite son to the Senate, in the face of vigorous protests from such Southern leaders as Alexander H. Stephens and Jefferson Davis, and in December, 1849, Clay proceeded to Washington. There he found alarmingly strong secessionist sentiments among the southern congressmen, and he at once proceeded to his old business of compromise. To his friends in Kentucky he sent urgent pleas to "get up large, powerful meetings of both parties to express in strong language their determination to stand by the Union." [29] On January 29, 1850, Clay presented his plan of compromise to the Senate, and on February 5 and 6, to a Senate chamber crowded with auditors from all over the country, he affirmed again his faith in the union, and absolutely denied the right of any state to secede. "War and dissolution of the Union are identical," he warned; "they are convertible terms; and

[25] *Ibid.*, II, 161.
[26] *Ibid.*, II, 244.
[27] Schurz, *op. cit.*, II, 261.
[28] *Ibid.*, II, 325–326.
[29] *Ibid.*, II, 329.

such a war!" [30] The debate continued for six months—bringing into the forum the strongest array of oratorical talents ever presented in one place in America—and on July 22 Clay made his closing speech. "I know no South, no North, no East, no West," he declared in a plea against the ruinous claims of sectionalism, and he appealed again for union: [31]

> I believe from the bottom of my heart that this measure is the reunion of the Union. And now let us discard all resentments, all passions, all petty jealousies, all personal desires, all love of place, all hungering after the gilded crumbs which fall from the table of power. Let us forget popular fears, from whatever quarter they may spring. Let us go to the fountain of unadulterated patriotism, and, performing a solemn lustration, return divested of all selfish, sinister, and sordid impurities, and think alone of our God, our country, our conscience, and our glorious Union.

On the following day he carried his attack to the last stronghold of the nullifiers, their claim of superior loyalty to their own states. "If my own state," he cried, "lawlessly, contrary to her duty, should raise the standard of disunion against the residue of the Union,—I would go against her; I would go against Kentucky in that contingency, much as I love her."

Thus to the very last, in the face of disunion sentiments among his own constituents, and against the deliberate policy of his united colleagues from the other southern states, Clay stuck to his position as a defender of the Union. It furnishes indeed the "key to his public life."

C. His Views on Slavery

Clay's position on the slavery struggle was one of shifting balances in which consistency of viewpoint was sometimes hard to maintain. As a slave-holding opponent of slavery, his position at best was delicate enough, and presented a seemingly unbridgeable chasm between his practice and his assertions. But bridging chasms was the principal business of Clay's political life, and on this question, as on others, he managed to place himself in the mid-position between opposite extremes. Judged solely from individual utterances, Clay could be represented as an extremist of either the northern or the southern stamp; but judged from the general tenor of his remarks and actions over a period of fifty years, he is clearly seen as one who held views very similar to those of Lincoln in the next gen-

[30] *Ibid.*, II, 337.

[31] Schurz, *op. cit.*, II, 357.

eration; it is not that he hated slavery less, but that he loved the Union more. His moral indignation might blaze intermittently, but it was generally controlled by his political discretion.

Clay's first entrance into public life, in 1798, the year of his arrival in Kentucky, was as an emancipationist. First in a series of articles in the *Kentucky Gazette,* signed "Scaevola," then as the avowed leader of a band of emancipationists, he proposed an article for the newly remodeled state constitution gradually and completely abolishing slavery. There is no reason to believe that he ever retreated from this position. Over thirty years later, speaking at Frankfort, Kentucky, he described his leadership in that crusade as "among the acts of my life, which I look back to with most satisfaction." [32] When the slavery agitation first appeared in Congress, in connection with the debate over the admission of Missouri, Clay risked the danger of ruffling the already exasperated feelings of the South by praising the South American countries which had emancipated their slaves.[33] Seven years later, on January 20, 1827, speaking to the American Colonizing Society, in Washington, Clay gave full and undiplomatic vent to his personal feelings on the subject: [34]

> If I could be instrumental in eradicating this deepest stain [slavery] from the character of our country, and removing all cause of reproach on account of it, by foreign nations—if I could only be instrumental in ridding of this foul blot that revered State that gave me birth, or that not less beloved State which kindly adopted me as her son, I would not exchange the proud satisfaction which I should enjoy for the honor of all the triumphs ever decreed to the most successful conqueror.

In 1839, on February 7, when a flood of abolition petitions was pouring in upon Congress, and the southern bloc was exerting every pressure to prevent even the consideration of them, Clay gave a long, calm, and temporizing speech, intended to please everyone, and put a stop to the agitation. "I have believed that it would have been wisest to have received and referred them (the petitions), without opposition," he said, "and to have reported against their object in a calm and dispassionate and argumentative appeal to the good sense of the whole community." [35] Thus in this instance he wished to grant the abolitionists their immediate objective (the right of Congress to consider the problem of abolition), while holding out long-term bene-

[32] *Works,* I, 190.
[33] *Ibid.,* I, 192.
[34] *Speeches,* I, 281.
[35] *Ibid.,* II, 396.

fits to the South. This was the opposite of the technique he had employed in the Missouri Compromise of 1820, when he offered the South its immediate objective of the admission of Missouri as a slave state, and granted the North the long term benefit of the promise that slavery would not thenceforth be permitted north of the southern Missouri boundary line. His method left little to be desired, save that in the fevered condition of the country, no long-term benefits could be counted upon.

Clay went on in this speech of 1839 to distinguish three classes among the opponents of slavery: [36]

> The first are those who, from sentiments of philanthropy and humanity, are conscientiously opposed to the existence of slavery, but who are no less opposed, at the same time, to any disturbance of the peace and tranquility of the Union, or the infringement of the powers of the States composing the confederacy. In this class may be comprehended that peaceful and exemplary society of "Friends," one of whose established maxims is, an abhorrence of war in all its forms, and the cultivation of peace and good-will among mankind. The next class consists of apparent abolitionists—that is, those who, having been persuaded that the right of petition has been violated by Congress, co-operate with the abolitionists for the sole purpose of asserting and vindicating that right. And the third class are the real ultra-abolitionists, who are resolved to persevere in the pursuit of their object at all hazards, and without regard to any consequences, however calamitous they may be.

With this first class Clay had much in common; the third, the real abolitionists of the Garrison-Beecher-Phillips stamp, he went on to excoriate: [36]

> With them the right of property is nothing; the deficiency of the powers of the general government is nothing; the acknowledged and incontestible powers of the States are nothing; a civil war, a dissolution of the Union, and the overthrow of a government in which are concentrated the fondest hopes of the civilizd world, are nothing. A single idea has taken possession of their minds, and onward they pursue it, overlooking all barriers, and regardless of all consequences.

Clay went on to trace the history of the movement for emancipation, then pointed out three "insurmountable obstacles which lie in the way of the accomplishment of this end." [37] "The first impediment is the utter and absolute want of all power on the part of the general government to effect the purpose." [37] "The next obstacle in the way of abolition arises out of the fact of the presence in the slave States of three millions of slaves . . . In the slave States the alternative is, that the white man must govern the black, or the black govern the

[36] *Ibid.*, II, 397–398.
[37] *Ibid.*, II, 407.

white." [38] "A third impediment to immediate abolition is to be found in the immense amount of capital which is invested in slave property. . . . The total value . . . of the slave property in the United States, is twelve hundred millions of dollars . . . And now it is rashly proposed, by a single fiat of legislation, to annihilate this immense amount of property!" [39]

Finally this long and carefully considered speech is concluded with a sentiment probably felt by most of the North and by a large portion of the South as well: [40]

> I am, Mr. President, no friend of slavery. The searcher of all hearts knows that every pulsation of mine beats high and strong in the cause of civil liberty. Wherever it is safe and practicable, I desire to see every portion of the human family in the enjoyment of it. But I prefer the liberty of my own country to that of any other people; and the liberty of my own race to that of any other race. The liberty of the descendants of Africa in the United States is incompatible with the safety and liberty of the European descendants. Their slavery forms an exception—an exception resulting from stern and inexorable necessity—to the general liberty in the United States. We did not originate, nor are we responsible for, this necessity. Their liberty, if that were possible, could only be established by violating the incontestible powers of the States, and subverting the Union. And beneath the ruins of the Union would be buried, sooner or later, the liberty of both races.

Clay desired, but could hardly expect, to please all factions. His position inevitably became embarrassing. The embarrassment was crystallized in 1842, when, on October 1, Clay spoke to a group of admirers at Richmond, Indiana. Mr. Mendenhall, a Quaker, presented to Clay a petition calling on him to emancipate his own slaves. After gently rebuking Mendenhall for his presumption, and reaffirming the position set forth in the above paragraph from his 1839 address, Clay turned to the immediate challenge in the petition. Describing his slaves, Clay said, "Now let me tell you that some half dozen of them, from age, decrepitude, or infirmity, are wholly unable to gain a livelihood for themselves, and are a heavy charge upon me. . . . Another class is composed of helpless infants, with or without improvident mothers. . ." As for the rest, "I own about fifty, who are probably worth fifteen thousand dollars. To turn them loose upon society without any means of subsistence or support would be an act of cruelty. Are you willing to raise and secure the payment of fifteen thousand dollars for their benefit, if I should be induced to free

[38] *Ibid.*, II, 409.
[39] *Ibid.*, II, 410.
[40] *Ibid.*, II, 418.

them?" Clay concluded with a sterner reprimand, representative of the southern point of view: "Go home, and mind your own business, and leave other people to take care of theirs. Limit your benevolent exertions to your own neighborhood. . . . Dry up the tears of the afflicted widows around you, console and comfort the helpless orphan, clothe the naked, and feed and help the poor, black and white, who need succor. And you will be a better and wiser man than you have this day shown yourself." [41]

Clay's views in this middle period have been presented at some length, for they fairly represent his life-long position. From lack of space, his later utterances must be hurried over. In 1847, he introduced in the Senate resolutions affirming "that we do positively and emphatically disclaim and disavow any wish or desire on our part to acquire any foreign territory whatever for the purpose of propagating slavery. . . ." [42] In 1849 he neatly punctured the claims that slavery was a blessing, and that the superiority of the white race justified it. In the former instance, he said, the whites themselves should be enslaved; in the latter instance, the superior whites should enslave the inferior.[43] Accordingly, he proposed a plan of gradual emancipation.[44] But in 1851, seeing his beloved compromise endangered by the "underground railroad" system of the abolitionists, he thundered demands for strict enforcement of the Fugitive Slave law.[45]

The foregoing citations have demonstrated that Clay opposed slavery; that he also opposed immediate abolition as being unjust and politically unwise; and that he did not believe the white and the black races could live together except with the latter in servitude. To reconcile these partially conflicting beliefs, he proposed, first of all, as has been shown, gradual rather than instant abolition. Secondly, he proposed that as the slaves were liberated, they should be transported to an African colony, Liberia. On January 20, 1827, he cast his lot with the American Colonization Society, proposing that they seek public funds for transporting liberated slaves back to Africa. In 1829, he again affirmed his belief in the plan, and in his speech on the abolition petitions, in 1839, he denounced those who demanded that the liberated slaves be incorporated into the social fabric of America. "Do

[41] *Ibid.*, II, 595, 596, 597.
[42] Schurz, *op. cit.*, II, 292.
[43] *Ibid.*, II, 317.
[44] *Ibid.*, II, 318.
[45] *Ibid.*, II, 379-380.

they not perceive," he demanded, "that in thus confounding all the distinctions which God himself has made, they arraign the wisdom and goodness of Providence itself? It has been his divine pleasure to make the black man black, and the white man white, and to distinguish them by other repulsive constitutional differences." [46] Emphatically, in his eyes, never the twain shall meet.

D. His Views on Foreign Affairs

Clay's first views on foreign affairs were those of a fire-eating super-patriot, passionately intent on pushing a reluctant nation into war with England. As Speaker of the House, the advantages were all his, and he rode roughshod over opposition to achieve his end. "War hawks" were placed in every important committee post. Martial ardor was inflamed with appeals to self-interest. On December 31, 1811, he shouted to Congress a condemnation of "your mongrel state of peace with Great Britain," and he asserted that with 25,000 men Canada could be conquered in a year. Clay's view in this epoch was that of the West, which feared the Indian outrages encouraged by British sanctions, and desired free range for its expansive dreams of empire. In a sense, the War of 1812 was Clay's war. As such, it was fitting that it should be concluded by him. In July, 1814, Clay landed in Ghent, with Adams and Gallatin, to seek a settlement of the conflict. The American negotiators had little to offer, and only strenuous efforts by Clay prevented Gallatin and Adams from yielding to English demands for large territorial cessions.[47] After the treaty of peace was concluded, and the prestige of the negotiators had been raised by the post-war victory at New Orleans, Clay and the others vainly sought further concessions in London. They returned to America in September, 1815, to receive the well-earned plaudits of a grateful nation.

In 1816, he suggested that the United States might have "to take part with the patriots of South America," [48] who were revolting against Spain. In 1817, and again in 1818, he continued to ask that friendly aid and recognition be given the South Americans. On May 20, 1820, he urged that a minister be sent to the rebellious colonies; in 1821, he returned to the charge, and finally, on May 8, 1822, Monroe recommended recognition of the independent republics. As

[46] *Speeches*, II, 414.
[47] Schurz, *op. cit.*, I, 107–109.
[48] *Ibid.*, I, 147.

a result of this long struggle in their behalf, Clay was hailed as a hero second only to Bolivar throughout South America. He did not forget them, and in 1825 was one of the leading sponsors of a Panama Congress, intended to knit the American nations more closely together.

Clay's international altruism extended also to Europe, when he joined Webster and many other Americans in favoring the recognition of Grecian independence from Turkey. On January 20, 1824, he spoke eloquently in favor of Webster's motion of sympathy, declaring that America could refrain from that gesture only through servile fear of the allied monarchies of Europe. More than a quarter of a century later, in 1851, when he lay near death, Clay was again tempted to an altruistic gesture on behalf of a struggling European people. Kossuth, the defeated Hungarian rebel, was touring America, everywhere receiving tremendous ovations, and asserting that he sought American aid to renew his fight for Hungarian independence. He came to Clay for support. On this question, however, Clay played the part of the cautious statesman, and warned America not to meddle dangerously in a problem so far removed from our own interests.

Clay's attitude toward the American Indians was similarly liberal. True, he believed them to be distinctly an inferior race, which was destined inevitably for destruction, and he declared in a cabinet meeting that "he did not think them, as a race, worth preserving."[49] However, he was one of the staunch defenders of the Cherokee nation in the attempted revocation of their treaty rights in 1835, and on February 14, he urged that their judicial powers to defend their rights be extended, and that a section west of the Mississippi be set aside for them. In this same year his cool handling of a dispute between President Jackson and the government of France removed the grave danger of a war between the two countries.[50]

The most interesting phase of Clay's views of foreign affairs concerns his attitude toward Texas. On March 27, 1820, he made a fiery speech demanding that Texas be incorporated in the Union, as coming within the terms of the Louisiana Purchase. In March, 1827, while he was Secretary of State in Adams' cabinet, he proposed that Mexico be approached with an offer to buy Texas. In 1836, when Clay was chairman of the Committee on Foreign Relations in the Senate, he resisted a motion for a premature recognition of Texan

[49] *Ibid.*, II, 59.
[50] *Ibid.*, II, 53–59.

independence, apparently feeling that growing agitation of the slave question made any extension of territory in the South unwise. In 1837, when Jackson's imperious language almost precipitated war with Mexico, Clay again urged caution. In 1844, when the question of the annexation of Texas was made the chief issue of the presidential election, Clay, as candidate for the Whig party, temporized on it, and so lost the election. On April 17, he wrote a public letter declaring it was "perfectly idle and ridiculous, if not dishonorable, to talk of resuming our title to Texas."[51] On July 27, he wrote: "I have, however, no hesitation in saying that, far from having any personal objection to the annexation of Texas, I should be glad to see it, without dishonor, without war, with the common consent of the Union, and upon just and fair terms."[52] His first statement, of course, alienated the southern Whigs, and the second cost him enough votes in New York to throw that state, and the presidency, to Polk. Thus was consummated one of the most burning lessons against shallow opportunism in the history of American politics. Clay tried hard to revert to his first position, and, in the fall of 1847, when Scott was in Mexico City, and the imperialistic spirit, masked as "manifest destiny," demanded the annexation of all of Mexico, Clay spoke in Lexington for moderation and justice. "I am afraid," he declared, "that we do not now stand well in the opinion of other parts of Christendom."[53] He concluded with resolutions against the dismemberment of Mexico, which met an immediate response throughout the country, and checked the expansionist fever.

In general, except for his early war-leadership against England, Clay's attitude on foreign affairs was liberal and just. He advocated the right of revolution as a political principle,[54] and he was willing to risk war to aid rebelling peoples whose causes he believed to be just. But he deprecated war in general[55] and was twice, at least, instrumental in preventing imminent hostilities. As Adams' Secretary of State, he concluded treaties of commerce and friendship with Central American countries, Prussia, Denmark, the Hanseatic Republics, Sweden, Norway and Brazil; negotiated a boundary treaty with

[51] *Ibid.*, II, 245.
[52] *Ibid.*, II, 261.
[53] *Ibid.*, II, 291.
[54] *Speeches*, I, 84.
[55] *Ibid.*, I, 80. Curiously Clay-like is the fact that in connection with this statement (March 24, 1818) he advocated recognition of the South American countries, even though it might mean war with Spain.

Mexico; and succeeded in obtaining indemnity from Great Britain for slaves who had been carried off during the War of 1812.

E. His Views on Economic Questions

Parrington found Clay to be, like Webster, "so useful to the rising capitalism." "Grossly ignorant of the new schools of economic thought," Parrington described him, "he was an opportunist who shifted from the older domestic economy to the later capitalistic, without comprehending the significance of the change. . . . He found himself . . . gravitating to the middle-class position, the exponent of exploitation in the name of progress, spokesman of the commercial, financial and manufacturing interests, a new-model Federalist passionately defending the new money economy." [56]

Clay was the author of the American system, of which "internal improvements and the protective policy" were the chief ingredients.[57] As to the first, Clay but represented the solid opinion of the West that the federal government ought to build roads, dig canals, and in every way facilitate travel and transportation in order to bind all parts of the extensive and out-lying country together. His views on the tariff embraced a thorough-going defense of the factory system and of the right of American industry to protection. On April 26, 1820, he defended child labor in the factories: "Can it be doubted that, if the crowds of little mendicant boys and girls who infest this edifice, and assail us, every day, at its very thresholds, as we come in and go out, begging for a cent, were employed in some manufacturing establishment, it would be better for them and the city? Those who object to the manufacturing system should recollect, that constant occupation is the best security for innocence and virtue . . ." [58] Commercial independence, he argued, depends on protective tariffs.[59] On March 30 and 31, 1824, in one of the most brilliant speeches of his career, he urged another increase in the tariff. He tried hard to obviate all objections:

> The sole object of the tariff is to tax the produce of foreign industry, with the view of promoting American industry. The tax is exclusively leveled at foreign industry. . . . No man pays the duty assessed on the foreign article by compulsion, but voluntarily; and this voluntary duty, if paid, goes into the common exchequer, for the common benefit of all. Consumption has four objects of

[56] *Op. cit.*, 143.
[57] *Works*, I, 428.
[58] *Speeches*, I, 160.
[59] *Ibid.*, I, 160.

choice. 1. It may abstain from the use of the foreign article, and thus avoid the payment of the tax. 2. It may employ the rival American fabric. 3. It may engage in the business of manufacturing, which this bill is designed to foster. 4. Or it may supply itself from the household manufactures.[60]

No ingenuity is needed to see the speciousness of these arguments. Clay deliberately ignored the fact that the purpose of the tariff is to raise the price of the American products; and that everyone might proceed to manufacture what he needs is no less ridiculous than inimical to the purpose of the tariff. In 1832, Clay again boosted the duties, but carried a compromise tariff bill the following year to placate the South Carolina nullifiers. By 1840, he was bolstering his presidential candidacy with assurances that he never intended protectionism to be permanent. In 1842, the year during which, by the terms of his compromise of 1833, tariff duties should be lowered to a maximum of twenty percent, he proposed to raise them to thirty percent. In 1851, in his last session in the Senate, Clay declared, "We should see whether we cannot, without injury, without prejudice to the general interests of the country, give some better protection to the manufacturing interests than is now afforded." [61]

In the long battle over the Bank of the United States, Clay first opposed the Bank as being unconstitutional, then defended it, partly because he came to see it as a bulwark of "sound" money, partly as a political foil against Jackson. On the problem of the disposal of the western lands, he favored their sale and the distribution of the proceeds among the several states according to population. The chief reason for this scheme was to keep down the federal surplus, and thus retain a popular justification for protection. When to these facts we add Clay's frequent court defenses of large corporations, we must conclude that Parrington's description of his economic views was just.

F. Conclusion

Any brief survey of Clay's political and social ideas must necessarily be incomplete. It is significant that in the American Statesmen Series his biography alone is allotted two volumes, not that he is of more importance intrinsically than other statesmen, but because his political career embraced a wider range of interests. From his first appearance as an emancipationist at the age of twenty-two, to his death at seventy-six, Clay was active in connection with every lead-

[60] *Ibid.*, I, 239.

[61] Schurz, *op. cit.*, II, 384.

ing problem before the American people. Furthermore, his policy of compromise led him to seek an understanding of both sides of these problems. The impression is inescapable that Clay's principles were not as deeply ingrained as were those of Calhoun or even Webster. The ambition for the presidency dogged him even harder than it did them, and he probably sacrificed more for it. Yet for real worth he stands beside them on an equal plane. The sincerity of his devotion to the Union is beyond doubt, and it appears likewise true that he was chiefly responsible for preserving it through an era when, had secession occurred, such secession might well have been permanent. This in itself entitles him to high rank in American history.

No adequate biographical study of Clay has yet appeared. When one appears, and the outlines of his personality, his character, his achievements and the quality of his talents become clear, it is safe to predict that the decline of his reputation will end, and Clay will once more achieve popular recognition as "The Great Pacificator" who helped to stave off the Civil War.

DEBATING: A TRAINING SCHOOL FOR LIFE

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DEBATING is said to exist for many reasons. We are told that it is supposed to train students to search for truth; that it leads to sound thinking and effective speaking; that it is a game in which mental agility is displayed; that it is a method of molding public opinion; and many other reasons are given to justify its existence. I like to join all of these reasons together, however, and say that it is training for life.

In our debating squads we have the leaders of our schools, the honor students, students who participate in all school activities, the "cream of the crop," so to speak. These people are not only leaders in school; they will be leaders in their professions and their community life after they leave school.

Debate is the one field which co-ordinates all that the student has learned in other fields and trains him to apply his knowledge in analyzing the problem at hand. It is because debate does train students for participation in the activities which confront them in their lives

after leaving school that Alexander Meiklejohn, formerly president of Amherst College, said:

> If we view college life fairly, we can not fail to take account of the constantly repeated statements of graduates that they count certain "activities" as having been of far greater educational value than the studies given and taken in the classroom. I am sure that this statement contains more of falsity than of truth. But there is a truth in it, and it behooves us to isolate it and look it squarely in the face.
>
> As I look back on my own experience of teaching and disciplining, I seem to see what these graduates mean. I see it most clearly when I try to single out from the long line of students one group which will stand forth as intellectually the best—best in college work and best in promise of future intellectual achievement. Much as I should like to do so, I cannot draw the line around my own favorite students of philosophy, nor the leaders in mathematics, nor those successful in biology; nor could I fairly award the palm to the Phi Beta Kappa men who have excelled in all their subjects. It seems to me that stronger than any other group, tougher of intellectual fiber, keener in intellectual interest, better equipped to battle with coming problems, are the college debaters—the boys, who, apart from their regular studies, band themselves together for intellectual controversy with each other and with their friends of other colleges.[1]

Now if it is true that debaters are to be the leaders of tomorrow, it is imperative to the success of their training that we have decisions in debating. This, it seems to me, is true for two reasons: first, without decisions the debaters would not get the most out of their debate training, because they would lack the inspiration for diligent study of the question; and second, whatever they are to do in life ends in a decision either for them or against them, and they should have training in taking decisions either way and learning something from each one. In any group discussing debate you will hear arguments for and against a decision in debate. Some people contend that if the decision is the goal in debating, it encourages the debaters to be unethical—that they soon become so engrossed in winning that they put the decision above everything else. It seems to me that if this happens, it is the fault of the coach and not the decision; the minority that will not play the game according to the rules can be found in all walks of life.

Some people say that decisions are unfair because they are decided on prejudice. The judge may be a friend of the other coach or may be sympathetic with the other school because it has been the under dog. Perhaps the judge or judges are interested financially in one side or the other of the question, or they may not know anything about de-

[1] Alexander Meiklejohn, *The Liberal College*, 102–3.

bate. If any of these reasons are true, they are not, of course, qualified judges of the debate.

But let us say the judge is prejudiced. Now we do not want a judge of this kind, but if we are unfortunate enough to draw one, and as a result lose a decision, is not that a life-like situation? Each one of us has tried many times to sell a person an idea, an article, or ourselves and has been defeated by prejudice. We see this every day; it happens to everyone. Is it not in accord with the modern educational trend toward giving students practical training that they should have some experience with this type of decision?

Let us consider the decision that is based on friendship. Here again we find that this same situation exists in life. You and I have secured advantages through friendship, and lost others through lack of it.

It is needless to follow the various types of unjust decisions. Everything that I stated in regard to the first one is equally true for each one. No matter what the reason for the unjust decision, you can find in life a decision just as unfair and decided in the same manner as the unjust debate decision.

Perhaps you have formed the opinion that I am in favor of this type of decision. Far from it! I am just as much opposed to a decision that is unjustly given as anyone else. I do contend, however, that if it does happen, it should be accepted as philosophically as possible, and the student should be shown that that is the way things go sometimes, even in life. There will be a good many decisions handed down against them when they should have won, and they might just as well learn to "take it."

Most of the decisions that the students get in modern debate are good, just decisions, handed out by experts in the field of debate. As modern debating and public speaking expand, we get more and more capable men to act as judges. Some of these decisions will be in favor of your students and some will be against them. Since that is life, it is as it should be. We cannot win the decision every time in anything we do.

Nevertheless, whether the decision is for or against the team, the debaters and the coach should learn everything possible from the decision. One reason the critic judge is exceptionally good is that he is an expert on debating technique and can instruct both teams as to how they can improve themselves. This is, in my opinion, the best type of judging we can have.

I do believe, however, that debating teams should have some experience with the audience decision, since an entirely different technique is used in this situation. The appeal to an audience is based more on emotion and less on logic than the appeal to the judge. The debaters, when they get out of school, are going to have to win decisions from experts and from common laymen. Therefore, I think that they should have some training and experience in handling both situations.

If the appeal is to an audience, the debater should remember that the audience is usually composed of people who have only a limited knowledge of the subject, and therefore, the terms used should be as simple as possible. The debater should use humor whenever possible in order to enliven the debate and make it as interesting and entertaining as he can. In order that the audience may be able to follow the arguments step by step, it probably will be necessary to organize the material exceptionally well. Try to bring the audience into the examples used to illustrate your points. If you are trying to impress the audience with the vast cost of taking over the electric industry, it is much more forceful to say, "It would cost each one of you in the audience, along with every other individual in the country $100.00 apiece to buy the industry," than it is to say the assessed valuation of the electric industry is twelve billion dollars. Many of these devices should be used, whether the audience or judge is to make the decision, but if the decision is to rest with the audience, the most graphic argument and the most colorful terms will win it.

Now we know that the only way just decisions can be won either in debate or in life is by thorough preparation for the tasks at hand. Therefore, if debating is to be a successful training school for after-school activities, it must of necessity take in all the other aims of debating. We must guard against that which we are so often justly accused of doing—the placing of winning decisions above everything else. Of course, I realize that this is not always the coach's fault. Sometimes we are told to "win or else." In the main, however, if we win fifty percent of the time, we are safe, and we can win that often and still bring in all the aims of debating.

If the students are to make successful citizens when they leave school, they must be able to analyze arguments for and against current problems. I realize that two different individuals can take the same set of facts and analyze all the material concerning them and arrive at different conclusions; but debate training will give them a

respect for the other person's opinions, since they will realize that there are two sides to every question. It will develop in these future citizens a tolerance that is so much needed in our modern world.

Debating develops in the student a keenness of intellect that enables him to sift the "wheat from the chaff." Without this training, many arguments that sound logical might be accepted without question. The good debater, however, will look the statement over very carefully before he accepts it. The one thing to guard against here is the fact that sometimes the debaters develop such a suspicious attitude that it is noticeable even in their ordinary conversation, and because of this, they antagonize people. Any tendency in this direction would be prevented, however, if the debaters were taught to enjoy people and to enjoy living. They should always remember that the best way to get their ideas and arguments across is to make people like them. If people like the speaker, they want to believe him; consequently they are just so much easier to convince.

Debating develops a persistence on the part of the debaters in their search for truth that parallels that of the scientist in research. They get a fragment of knowledge here, another one there, until finally they accumulate enough to form the basis for some conclusions. This takes a great deal of work on the part of the debaters, because much of the reputed evidence probably will be without basis in fact, or will come from a prejudiced or unreliable source. By this training they soon learn what constitutes good authority and evidence and what does not. This is a knowledge which is indispensable to them in this modern age of high pressure selling, propaganda, and newspaper, magazine, and radio advertising.

Probably the most valuable contribution that debating makes in this training for life is in speech. In debating, the student learns how to speak in a logical, conversational style without any prepared manuscript. In no other field will a student be so adequately trained to use his voice and intellect to express his ideas and opinions. Business men and executives in every field contend that the most essential qualification that a man can have is the ability to express himself. They say that they believe many excellent ideas that would aid the progress of their companies and of the world die in the minds of their employees because of lack of the ability to express them.

Thus we can see that debate is truly a liberal education. It trains the student in all things that are vital to successful participation in modern American life. He learns to talk convincingly and conversa-

tionally, to analyze statements, to search for facts, and to be open-minded in regard to another person's opinions. He learns to take decisions either for or against him and to learn something from each one. He learns to be a true sportsman. These are the aims of good debating and of good citizenship, and if you are a good debater your chances are 99 to 1 that you will be a good citizen.

RULES FOR THE DIRECT CLASH DEBATE PLAN

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A. Number on Each Team.

No more than five and no fewer than two debaters should compose each team. The speakers need not speak in any fixed order, but no speaker may speak twice in succession during a clash, and no speaker may initiate successive clashes. The numbers on the teams may vary—a two debater team may meet a five, four, three, or two debater team, thus allowing the visiting team to limit the expense of travel and the home team to give more students an opportunity to debate.

B. Decision or Non-decision Debate. A novel method of scoring, designed partly to arouse audience interest, is provided. But only one change in procedure need be made to have either a non-decision or an audience-vote debate.

C. The Proposition for Debate.

The same type of proposition may be used that is used in standard debates.

D. Preliminary Period of Definition and Analysis.

A speaker on the affirmative has 8 minutes to open the debate. His duty shall be to define the terms and to explain, in general, the "plan" proposed by the affirmative if one is necessary. He must also present what the affirmative believe to be the issues of the debate. The negative speaker then has 8 minutes to reply, in which he may indicate the issues which the negative accept for clash and those which they admit or concerning which they express essential agreement with the affirmative. The debate *must* then be limited to those issues upon which there is a disagreement. If the teams clash on only one issue, that one issue must be subdivided into its constituent parts and these become the issues.

The purpose of the preliminary speeches is to outline the issues to be proved later. Proof should *not* be given, except in the definition of terms. But if the negative advocates an alternative plan, the plan should be outlined in the preliminary speech.

E. At the end of the 8-minute speeches, each side may speak for another 3 minutes if additional clarification is needed. The affirmative may indicate its attitude toward any alternative plan presented by the negative.

F. The First Clash.

A speaker on the affirmative has an opening speech of 3 (or 4) minutes to present an issue essential to proving the proposition. This "issue" need not be a broad general issue such as need-for-a-change or workability which are so convenient for the 10-minute speeches of our standard debate form. The issue here presented may possibly be a major sub-issue of such a general issue. But before the debate begins, the judge is instructed to penalize heavily a team presenting petty or obscure points which are unimportant in proving the proposition.

The first speaker on the negative must answer the specific argument advanced by the first affirmative. His speech, and each of the speeches in the following clash, must not exceed 2 minutes. The speaker must not evade the issue nor turn to another issue unless he can show that the two issues are essentially the same.

The second affirmative must then answer directly the first negative and so on until each side has spoken three times. The affirmative then has 2 minutes to close and summarize. The maximum debate time, therefore, is 15 minutes for each clash—one 3-minute speech and six 2-minute speeches.

A single "critic" judge shall be used. At the end of each speech during the clash, after the first speech by the affirmative and the first by the negative, the chairman of the debate shall allow a pause *until* the judge signals that the clash is to continue. If at any time after the first two speeches the judge decides that a speaker has replied weakly to the preceding speech of the opposition, or has dodged the issue, or has shifted ground without showing cause, or, in general, has failed to answer the previous speech with one equally strong, the judge shall declare the clash at an end and shall award one point to that side whose opponent failed to reply satisfactorily. The judge shall state briefly the reasons for his decision.

Before the debate begins, the judge should be urged to stop a clash as soon as one side fails to reply satisfactorily. He must understand that the effectiveness of the debate depends upon his doing so. If necessary, however, the judge may allow the clash to continue past the apparently weak reply and, later, in stopping the clash, may indicate this earlier weakness as his reason.

If, however, the clash is rather even, it may be allowed to run the full 7 speeches. At the close, the judge will give his decision on the merits of the debating. The judge should be instructed to vote against any team presenting an insignificant issue, even though that team may have defended the issue satisfactorily during the clash.

G. The procedure described in F is then repeated, except that the negative now initiates the issue, accepts the burden, and if the clash goes the maximum time, closes. No issue may be initiated twice in one debate, except that the side losing a clash may initiate the same clash.

H. The affirmative and negative alternate in initiating issues until one side has won three clashes. That side is then the winner of the debate.

I. If, however, the judge believes that one side has conceded the debate or that the other side has proved the one all-important issue of the debate, he may disregard the score-by-points in awarding his decision.

If the debate is non-decision, each side shall present 2 or 3 issues. Each clash shall go the full seven speeches.

If an audience-vote is desired, the audience may vote its convictions concerning the proposition both before and after the debate to show shift in opinion.

J. Additional Procedure.

1. Speakers shall speak from near the center of the platform, in their best speaking manner.
2. Obviously, most of the speaking must be impromptu. The coach-made speech is impossible.
3. The chairman should be instructed to keep the debate moving with promptness and vigor.
4. If possible, time-keepers should have stop-watches. One-half minute warnings are usually best.
5. The judge should receive a copy of the rules at least 24 hours before the debate.
6. The direct clash debate may also be used in a one-man-per-side debate before luncheon clubs, school assembly programs, etc.

For additional copies of the rules, write Edwin H. Paget, North Carolina State College, State College Station, Raleigh, North Carolina.

THE SOVIET THEATRE—ACTING AND STAGING

HAZEL ABBOTT
Converse College

TO DIVORCE one's already preconceived ideas of the methods of acting in the various theatre schools of Soviet Russia from the cursory impressions which one receives from a twelve-day mixed program of sight-seeing and theatre-going study, is perhaps possible only when elimination tests, made by error-proof instruments of clock-like regularity are placed upon the mental processes of the unsuspecting victim. Not being equipped with such instruments, I write of impressions, mixed but memorable.

It is not uncommon in America to hear comments upon different types of training: the Curry Method, the Emersonian System, the University Theatre, the Stock Company Technique, etc. In Soviet Russia each professional theatre group has a distinct character, determined largely by the methods of a dictator-director, plus a collective group of actors. In some instances the theatre name or subtitle indicates, the type: the Academic Theatre, the Revolutionary Theatre, the Synthetic Theatre, the Kamerny (chamber) Theatre. In

America our actors and producers vacillate from one school, from one system, from one company to another. In Russia, I am told, it is very unusual for an actor or a scenic designer to move from one theatre to another. Yet one reads of such a prominent designer as Akimov doing sets for more than one theatre group. Illustrations prove the authenticity of the statement that no invariable rule of procedure can apply to Soviet theatrical art today. Soviet theatrical art is both experimental and traditional: it is holding tenaciously to the past, yet it is pushing out passionately into the present and the future. It is crude and it is exquisite; it is simple and it is complex; it is organic and it is extraneous; it is foolish and it is fascinating. It is full of contrasts, but it is never static.

Any discussion of the Soviet theatre must include at least a mention of the audience; for the audience in Soviet Russia is no mere appendage of the theatre. It is a vital, integral element and one of the greatest factors in that phenomenon of Soviet "aliveness." The audience is a part of the play—both the Greek chorus and the actors: it listens and it responds, it contemplates and it converses. If the audience does not like a play, the play is removed. If the audience calls for propaganda, it receives propaganda. It is a growing audience—it comes to the theatre to be educated in a knowledge of the classics, the folklore, and above all, in the various aspects of the new Soviet state. Obviously it is not primarily interested in the personal loves and hates of men and women in contemporary life and history. It revels in the functional and rational aspects of a collectivistic society. This audience attitude accounts for the removal of a play on the life of Molière. "The Soviet Republic," declares the Chairman of the Commissariat of Art, in answer to a question regarding censorship, "does not believe in exhibiting before the public the personal affairs of a great man." One wonders how many of our British and American dramas upon Wagner, Keats, Chatterton, Parnell, Henry VIII, Elizabeth Browning, and Abraham Lincoln would pass inspection at the ideological court of Soviet art.

This same audience-participation is doubtless responsible to some extent for certain types of staging now used in Soviet productions—a predilection for "down to the audience" staging: the banquet table in Meyerhold's production of *Woe to Wit* skirting the footlights; the railing of the skeleton ship in the Theatre of the Revolution treading on the head of the orchestra leader; the rigging of the vessel in Voronov's spectacle of *The Sinking of the Fleet* stretching out over the heads of the audience to the center of the auditorium;

the raked stages, platforms, roadways, paths and sidewalks which come down to the very edge of the platform stage and often go beyond, in some cases forming a circular promenade around the orchestra pit or the mezzanine floor. Certainly Meyerhold's and Okhlopkov's conceptions of the audience-actor have led to the formations of central stages where the audience in circus-like fashion can surround and envelop the actor. And was not the early removal of the front curtain and the proscenium arch an effort to take away the barriers between actor and audience? And may not the convex curtain reaching out into the auditorium suggest a closer relationship than the former straight picture-framed drapery?

To say that audience participation has been equally important in molding the acting and staging methods of the different schools would be perhaps stretching the influence threadbare. However that may be, there do exist in the various theatres of Soviet Russia acting and staging methods which vary greatly from the indicated norm of the Soviet theatre.

At the Moscow Art School, which might well be called the home of acting in Russia (even Meyerhold has the Stanislavski system taught in his school), one is impressed first of all with the weight of profound thought coupled with a minimum of noticeable motor activity. The statement that the Moscow Art Theatre is the quietest place in Moscow is doubtless true. Here the atmosphere of calm, careful preparation persists. Even at rehearsals such as *Dead Souls* the actors walk in quietly upon the stage and greet their comrades in a dignified and restrained manner. One man paused to kiss the hand of each lady whom he greeted—a salutation which was repeated during the rehearsal of the play. Only one person seemed conscious of the fact that in the auditorium there were spectators. He had an eye for the gallery. As soon as the play began, I observed that his character was that of a "show-off." In fact, so far as I could observe, each person *out* of the play was being *in* the play, and had it not been for the director's signal for the opening of the rehearsal, it would have been difficult to tell when conversation ceased and drama began. —A good example, I thought, of Stanislavski's method of "getting into the circle." That rehearsal illustrated another of the special characteristics of the Art Theatre: the individual actor, with his characteristic attitudes and manners, a play in himself, rich in individual acting patterns, yet consistently fitting into the ensemble pattern, the ensemble pattern again fitting into the theme of the play. The promenade from the reception hall to the banquet hall was a

striking example of individual acting in the midst of collective acting. It still further illustrated Stanislavski's law of the single aim. In spite of all the thoughts and feelings which passed through the minds and hearts of the people in that procession, there was no doubt that the ultimate goal for each was the banquet table.

The performance of Tolstoi's *Resurrection* that evening perhaps more concretely illustrated the scholarly attitude of the Moscow Art Theatre group and the reason for its title the Academic Theatre. The interest in classic material continues at the Gorki Theatre, with only an occasional excursion into modern Soviet stagecraft. *The Pickwick Club* suggests its comic possibilities; the *Resurrection* its tragic. Certainly the *Resurrection* gave ample opportunity for a development of the theories for which the leaders of the Moscow Art Group are responsible—the discovery of conscious laws which serve as aids to the creative imagination—the superconscious through the conscious—the psychological intuition—the divorce from the anarchy of muscles—vocal freedom—the mystical "if"—the contact, eye to eye, not eye to ear,—the acting that is living, that is non-theatrical, that is real. In only one respect did I find in the production anything but a revelation of the theatre of the "inner feeling" and that doubtless because the language was obscure. At various times throughout the play, the leading actor of the theatre, Kachalov, came out on the stage and discoursed, in behalf of the author, upon what was going on in the soul of the actor. When the revelation of the soul of Nekhludov occurred, the Russian element of timelessness reached an appreciable climax, for Kachalov spent some twenty-three minutes in its exposé. In spite of the Kachalov innovation or intervention, one feels that the Moscow Art Academic Theatre, while fitting into the demands of the new social order, is holding strongly to the tenets laid down by Stanislavski and Nemirovich-Danchenko at the turn of the century, and consistently practiced by them for nearly half a century.

For a striking change from the methods of the Moscow Art Theatre one turns to Meyerhold, the dominant dictator of the proletarian theatrical world. Although Meyerhold was schooled in the theatre of Stanislavski, his instincts and tastes soon led him into the field of the theatre theatrical. With his early constructivistic models and his bio-mechanical theories he produced a theatre of movement as strikingly theatrical as could be imagined. The constructivistic stage required agility of body and perfect control of nerves. The bio-mechanical laws made of an individual a perfect theatrical mech-

anism. Now Meyerhold has reached a period of arrested movement and his bare scaffold models are at least half dressed; but he has never lost his interest in the externals of functional behaviour, and his tremendous energy still leads him to the invention of new forms for the expression of the Soviet Collective Society. One sees still in his productions evidence of the dictator-actor-director, highly sensitive to sound and movement, restlessly striving to eliminate the natural, to give the symbol of an idea rather than the idea itself, to present the type rather than the individual. Such a theatre must of necessity place its emphasis upon the external pattern rather than the inner conception. The inner conception, let us say, resides in Meyerhold, and his actors are his instruments for its outer manifestation.

To see Meyerhold direct, is to see a play. Even before the actors arrive, Meyerhold is seen moving about directing the seating of the audience. Finally he sits at a large table in the center of the auditorium and claps his hands. The curtain goes up, the music begins, for Meyerhold has a pianist or a full orchestra at every rehearsal. The play is *Jubilee* by Chekhov. Meyerhold has already explained that in this rehearsal he will show us how he develops a new actress. A group of young people enter from the right with excited movements. Meyerhold shouts a command. The entrance is repeated—more commands. Then Meyerhold leaps to the stage and shows the entire group how to walk, how to hold their heads, what to do with their arms, in short he gives in an emphatic demonstrated lecture the entire bodily technique for an excited stage entrance. The new actress arrives—a sensitive blonde girl. She is a little awkward in her expression of excitement. He invents business to ease her movements. Finally he pushes her aside and goes through the entire scene himself. He takes the hero's part also and, as we watch him change from one character to another, we realize that Meyerhold as an actor is a genius who loves to act. It is only when his talented eccentric actress appears that he stands quietly aside as a critical director rather than an emphatic participator.

The production *Woe to Wit* showed many evidences of the Meyerhold technique. There were in the scene two sets of almost endless staircases, partly naked, partly dressed. There were pillars of the Empire period which served in many positions; there were real doors, and windows, which were shadows. There were screened walls beautifully ornamented; there were hinges plainly visible. There were crooked draperies and handsome chairs. There were in the production signs of arrested movement. The endless staircases

which never left the platform, and over which many of the characters had to enter and exit, were important factors in retarding the action. There was something astoundingly grotesque in the caricatures of the idle aristocracy in the banquet scene; there was something near to individual sentiment in the scenes between the romantic hero and the princess-lady. The acting seemed to be a combination of stylization and romantic realism. The setting was both, and neither. There was evidence of the theatre theatrical in the loud gong which announced the opening of the front curtain. There was a defiant thrust at masking in the China silk front curtain which revealed the actions of stage and property men to the audience; a bold theatricalism also in the spotlights which declared their own sources as well as their ultimate reflections. A memorable performance of eccentricities which one might dare to style "realism with a fault."

It is scarcely just to suggest methods of acting and staging in the Kamerny theatre, since the Fourth Annual Theatre program yielded no performance in that theatre—but a visit to the different classes in choral singing, acting and improvisation, acrobatics and dancing with comments by Tairov proved the truth of the statement that this is a synthetic theatre where the "singing actor" develops in the various arts fully formed to obey the dictates of Tairov's will. Tairov declared that it was his desire to serve the Fatherland through the theatre. In his theatre there is much attention given to the heroic. "We attempt," he says, "to show the myriad-minded ways of human souls—all the ways of the artistic from tragedy to allegory." Tairov in his methods suggests our own stage studies and we learn that productions of the O'Neill plays saved his theatre from a formalism which appealed to a limited and sophisticated audience and brought him in close touch with the great classless society which dominates Russia today.

To the Vakhtangov technic and producing center one turns for a more satisfactory mingling of the new and the old. Vakhtangov, himself, although trained in the Moscow Art School, felt that the methods there employed, while based upon sound psychology and reason, were inadequate for the current of life which came with the revolution; neither could he sympathize fully with the reactionary technique of Meyerhold. It was his desire to take what was good out of both systems and from them to work out a theory of acting suitable for the day in which he lived. His system would be a flexible one—each play would be studied in connection with the current of everyday thinking and feeling. There must be profound thought plus theatri-

cal expression. As a result Vakhtangov's disciples have built up a producing center and school worthy of the best in Soviet Art.

The performance of the *Aristocrats*, by Pogodin, illustrated Vakhtangov's methods. Here each person gave not only the image of the character, but his reaction to that image. Here thoughts and feelings were expressed in rhythmic and theatrical form. The scenery was alive; the actors were alive. The individual characters might not have been as finely etched as they were in the *Resurrection*, but the entire production gave one a vivid impression of the theme of the play, plus a picture of sincere individual and ensemble acting done in a rhythm of perfect consistency. Music was an integral part of the play. Certainly here attention was given both to inner feeling and outer expression. All this made the *Aristocrats* one of the most exciting performances of the theatre festival.

Space forbids discussion of the many other theatre schools: the Children's Theatre, the Revolutionary Theatre, the People's Theatre —all based upon a definite program for upbuilding citizens of the Soviet state. Experiments are being tried out in various fields of opera, vaudeville, drama, ballet, cinema; some crude, some eccentric, some simple, some complex, yet so thoroughly interesting and alive as to draw an increasing number of theatre-minded people from all over the world to the annual theatre festivals in Moscow and Leningrad where men, women, and children, in whatever walk in life, seem to be thoroughly "theatre-conscious."

FRANKLIN D. ROOSEVELT'S SECOND INAUGURAL ADDRESS

A Study in Text Authenticity

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THE radio has made possible larger audiences to important events. For each of these audiences speech-making is invariably involved. The procedure of the typical speaker in preparing an important address is as follows. First, a manuscript is carefully prepared by the speaker in advance, which may or may not, depending upon the individual and the occasion, have been read and approved by the broadcasting company. Secondly, if the address is of major

importance, the nation's press representatives are called together before the scheduled broadcast to receive copies for their respective papers. Some may represent several hundred papers, such as the United Press and the Associated Press. By the time of the broadcast the text of the address to be delivered will already be set in galley in newspaper offices all over the country. Thirdly, when the scheduled time arrives, the speaker steps to the microphone and reads from his manuscript, endeavoring to be as natural as possible and considering at all times his immediate and visible audience as well as his radio listeners. Hardly will the speaker have finished his remarks when copies of the address will be selling on the streets of the larger cities.

This procedure, now standard practice with many speakers, raises several questions. Have any corrections been made following the conclusion of the address but not included in copies of the manuscript to the press? Can assurance be given that the newspaper copy of the manuscript is free from typographical errors? Is there a discrepancy between the manuscript and what the speaker actually says? How closely do most public speakers follow their manuscripts?

It was in an attempt to answer these questions as they apply to one address that the following study was made. Until the present time little thought has been devoted to them, possibly because of the task involved in minute comparison between the manuscript and the speech as delivered. This study considers only one speech, but it is a vital one, and the speaker admittedly a master of rhetoric and the foremost of public speakers today. There is only one way in which a study of this kind can be made; the manuscript exactly as the speaker read from it must be carefully checked with a recording of what was said. That is what was done.

On January 20th, 1937, at 12:29 P.M.[1] Franklin D. Roosevelt began the delivery of his second Inaugural Address. Before him in rain-soaked Washington stood thousands of his immediate audience; throughout the nation many millions paused to hear the message of the Chief Executive. Earlier in the day [2] copies of the text had been

[1] According to the National Broadcasting Company's "time table," President Roosevelt began his address at 12:29 p.m. (EST) and finished at 12:47 p.m., after having been stopped by cheering five times during the 18 minutes and 45 seconds required to complete the reading of the manuscript.

[2] The Des Moines office of the Associated Press reports that the text of the inaugural address was given to its Washington representatives about 9:50 (a.m. EST). Transmission required 40 minutes wire time, thereby clearing into Des Moines at 10:31 (a.m. EST—9:31 Iowa time) or nearly two hours before the address was delivered.

given to the press, and in turn the text was relayed to all parts of the country several hours before the inaugural ceremonies began. From the battery of microphones before the President as he began to speak went the likeness of his voice to outlet stations on the several national net-works. In the Mid-West, the manager of one powerful radio station, realizing that some who could not leave their work would like to hear the President, made a recording of the address for re-broadcast purposes that evening.

Stephen Early, Assistant Secretary to the President, supplied me with a copy of the manuscript from which the President read, and Radio Station WHO,[3] Des Moines, Iowa, obligingly made for me a "dub" or copy of their recording. From the National Broadcasting Company and the Associated Press came other information which also aided in this study. The manuscript from which the President read was checked for the following: (1) words appearing in the spoken address which did not appear in the manuscript; (2) words omitted in the spoken address but which were included in the manuscript; (3) words substituted in the spoken address for other words in the manuscript.

In the first category, words included in the spoken address not in the original manuscript are shown in the following paragraphs in **bold-face** type. The letter "P" followed by a number indicates the paragraph in the address and the letter "S" followed by a number indicates the sentence in the paragraph. Thus P3,S1 denotes the first sentence in the third paragraph of the address.

P3, S1 "**But** our covenant with ourselves did not stop there."

P4, S3 "We refused to **believe—we refused to** leave the problems of our common welfare to be solved by the winds of chance and the hurricanes of disaster."

P5, S1 "**And** in this we Americans were discovering no wholly new truth: we were writing a new chapter in our book of self-government."

P10, S3 "They have been challenged and **they have been** beaten."

P15, S1 "**And** in this process evil things formerly accepted will not be so easily condoned."

P16, S1 "For these reasons I am justified in believing that the greatest change **that** we have witnessed has been the change in the moral climate of America."

P21, S3. "The **very** times were on the side of progress."

P22, S3 "Such symptoms may become **the** portents of disaster."

P23, S1 "**So** let us ask again: have we reached the goal of our vision of that fourth day of March, 1933?"

[3] WHO has 50,000 watts power; it is owned and operated by the Central Broadcasting Company.

P28, S1 "I see millions denied education, recreation and the opportunity to better their **the** lot and the lot of **themselves and** their children."

P31, S1 "**But** it is not in despair that I paint you that picture **for you.**"

P33, S1 "Overwhelmingly, we of the Republic are men and women of good will—men and women who have more than warm hearts of dedication—men and women who have cool heads and **practical hands**—willing hands of practical purpose as well."

P34, S3 "It can obtain justified support and legitimate criticism when **all** the people receive true information of all that government does."

P37, S1 "To maintain a democracy of effort requires a vast amount of patience in dealing with differing methods **and** a vast amount of humility."

P37, S3 "Then political leadership can voice the common **human** ideals, and aid in their realization."

In the second category, words omitted in the spoken address but which appeared in the manuscript are indicated by italicized words in parentheses in the following paragraphs.

P6, S1 "This year marks the (*one*) hundred and fiftieth anniversary of the Constitutional Convention which made us a nation."

P10, S3 "They have been challenged (*and*) beaten."

P18, S1 "Shall we pause (*now*) and turn our back upon the road that lies ahead?"

P22, S1 "To hold to progress to-day (*however*) is more difficult."

P22, S2 "Dulled conscience, irresponsibility, (*and*) ruthless self-interest already re-appear."

P28, S1 "I see millions denied education, recreation and the opportunity to better (*their*) lot (*and the lot*) of their children."

P31, S1 "It is not in despair that I paint (*you*) that picture."

In the final category, words substituted in the spoken address for other words appearing in the manuscript are given in italics immediately following the **bold-face** words in parentheses for which they are substituted. Thus in the following sentence (**which**) was used in the manuscript but *that* was actually spoken.

P6, S2 "At that convention our forefathers found the way out of the chaos (**which**) *that* followed the Revolutionary War; they created a strong government with powers of united action sufficient then and now to solve problems utterly beyond individual or local (**solution**) *action*."

P10, S1 "In fact, in these last four years, we have made the exercise of all power more democratic; for we have begun to bring private autocratic powers into their proper subordination to the (**public's**) *people's* government."

P18, S3 "For 'each age (**is**) *in* a dream that is dying or one that is coming to birth.'"

P24, S1 "I see a great nation, upon a great continent, blessed with a great wealth of (**natural**) *national* resources."

P31, S2 "I paint it for you in hope—because the nation, seeing and understanding the injustice (**in**) *on* it proposes to paint it out."

What can we conclude regarding the questions raised as they pertain to this particular address? Copies of the text as they appeared in newspapers of three press services, Universal, United and Associated Press, showed them to be identical with the White House copy used in this study, save for several minor composing room errors. *Vital Speeches* printed the exact White House text, except for the omission of eleven words in P33,S1 as shown in the following: "Overwhelmingly, we of the Republic are men and women of good will—(*men and women who have more than warm hearts of dedication*)—men and women who have cool heads and practical purposes as well." The Associated Press reports that, "It is to be assumed that the President followed the text closely in his address, since any extemporaneous comments are covered by corrections or inserts, and none was sent." The original White House copy of the address contained 1798 words. During the course of the address the President inserted 25 words, omitted 10 and substituted 6 as shown in the foregoing survey. The total words contained in the address thus becomes 1813, an increase of 15 over the manuscript from which he was reading. Counting each word omitted and each word substituted as one change each, the President thus made 41 alterations or slightly more than 2%. It should be noted, however, that many of the changes made are minor and do not distort the original meaning. Is this 2% high or low? This answer, of course, cannot be definitely given until other speeches of many other speakers are similarly studied. It would seem that 2% is a relatively small discrepancy. In a similar study made of an address by the president of a large midwestern state university, the discrepancy was considerably over 7%. We may conclude that the President in this address followed his text closely—but not exactly! We may conclude that the press either was not cognizant of the alterations or else made no attempt to correct them.

What can we conclude more generally as to the questions raised? We should not accept "authentic copy" as the word-for-word delivery of any speech without careful checking. That there is sometimes discrepancy between the manuscript and the spoken address, even among the best speakers, we can be sure. We can rely on the press service of the nation as highly accurate in *transmission* of such important addresses as the one considered here,[4] but not as entirely

[4] In this speech the President spoke at a word-rate-per-minute of slightly less than 100, considering the pauses for cheering. The longest sentence con-

free of departure from the text as delivered. We must remember as we read the speeches of the day that they are, after all, what the speaker intended to say, though not necessarily what he said. Similarly, the speeches made over the air represent not what the speaker necessarily has written, fully intending to say, but what he actually says.

SPEECH CHOIRS IN EUROPE

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RECENTLY I made a study of verse choirs in England and on the continent. Among generous persons who gave me of their time, those best known in America are doubtless Marjorie Gullan and Mona Swann.

Miss Gullan's personality is fascinating; one is tempted to observe her rather than her procedure. She has a vigorous body, a beautiful, rich voice . . . and dimples. At the Speech Institute in London, where she was conducting the earlier Vacation School for teachers of choral speech, there were gathered in July about forty teachers from the United States, with a sprinkling from Ireland. When they tried to reproduce her interpretative reading and dramatic action, she might say, "It is not too bad, but it is not what I want." Again she would read the line, repeat the action to show idea or mood. Her energy is remarkable, as she sweeps across a great room, interpreting for students some dramatic passage.

In the division for junior high school, the subject was the ballad. Said Miss Gullan, "Why should we dramatize ballads? I started doing it because I had to answer my own question. The ballad is too long, too remote. It bored students. I couldn't 'put it over.' There were too many refrains. In America I knew how little our ballads meant to them. . . . It must be that we have fearfully English and Scotch ones. It is better to use ballads more general in nature."

For a delightful hour that evening I heard Miss Gullan read Scottish ballads in her own Scotch way.

tained 49 words; the shortest, 6; average words per sentence, 19; total sentences in speech, 95. Longest paragraph contained 108 words; shortest, 6; average words per paragraph, 46; average number of sentences per paragraph, 2.435.

I was fortunate in being in London during the annual conference of the speech Fellowship. During the conference the famous London Verse Speaking Choir, founded in 1925, gave a recital. Included in the program were parts of the prologue to the Canterbury Tales, done by the choir and a soloist; a passage from *The Seafarer*—solo; and numbers from Elizabethan poetry. The women's group did a collection of Shakespeare songs. The choir as a whole recited passages from the Bible and Josephus. Then there were old ballads and rhymes, the modern ones by authors such as Kipling, Masefield, T. S. Eliot, Conrad Aiken, and Carl Sandburg with his *Jazz Fantasia*.

One July day found me at Eastbourne in Sussex, upon invitation of Miss Swann and the head Mistress of Moira House. Their gracious hospitality, the beauty of the place, Miss Swann's artistic teaching—all made the visit memorable. Most interesting was the work of the speaking choruses, composed of various groups of girls from nine to sixteen years. There were improvisations, the pupil-director taking solo parts and signaling for the chorus to come in; sometimes there was antiphonal treatment; the experiment with descant was pronounced unsuccessful. Clearly, this was no rehearsed demonstration.

It was through language eurhythmics that Miss Swann led the way to a new enjoyment of poetry. She uses much movement with speech work, especially in the case of younger children, who are brought to feel rhythms through swaying of body and arms; meters through gentle tapping of feet.

Miss Swann tries to get unity of thought, while retaining individuality of expression. She does not aim at a perfect choir, but to lead each child to desire the perfect thing. Miss Gullan's aim is different; her ideal is perfection in the verse choir. Therefore she attacks the problem directly. She trains. Miss Swann strives in general for an easy, conversational tone; Miss Gullan's choir gives an effect a little less near to speech,—more like recitative.

Miss Gertrude Kerby, Honorable Secretary of the British Speech Fellowship, kindly gave me a note of introduction to Dr. Wilhelm Lyhausen at the University of Berlin, of whose famous verse choir German students have spoken to me in terms most enthusiastic. Unfortunately the professor was spending his vacation in travel; from Norway came his letter of acknowledgment and regret.

Better fortune attended the note of introduction from Dr. Paul Dengler of Vienna, well known to American educators. It brought an appointment with Dr. Franz Anton Pfeiffer of Munich, director

of the American Institute. Accordingly, one August morning found me alighting from a taxi decorated with that popular brown stripe, signifying *Das Braune Bund von Deutschland*. I was on a broad, shady street in the better residential section. Before me was a high gate carrying the warning, "Beware of the dog." Entering, I was relieved to find no dog, not even a chained one. During the interview Dr. Pfeiffer gave the following information:

> The speech choir in German schools began in 1933. Before that time it was used only in the Youth Movement. . . . The closing exercises of a school are held on the 21st of June, St. John's Day. Then the summer camps are opened.
>
> About five thousand boys in a camp are trained in speech-choir work. The voices are not well-trained. They cannot be selected, as is done in singing, so there is need to depend upon rhythm more than on tone. Therefore, although the old type of poetry is usually recited, the new type is used to a considerable extent because its rhythms are more evident. This new type of poetry is national,—patriotic in nature. . . . Camp lasts for six weeks, three weeks for each corps. At the end of each three-week term there is presented a full performance of poetry. Of the five thousand boys in the camp, perhaps two hundred are selected to take part. They are divided into groups of about thirty, each choir representing a distinct class, as peasants, workers, soldiers; or one division may stand for the German Youth and another for the German people as a whole.
>
> The performance starts with a group telling of the trials and sufferings of Germany just after the war; another group recites its sorrows today; a third expresses fears for the future of the nation; a fourth wonders if there can be hope in the new national movement; a fifth, representing perhaps the workers, asks what can be done; a sixth group takes up the question and repeats it. Then perhaps a solo brings hope. At the end all groups are united in a great chorus of praise, pledging the future with courage and high aspiration.
>
> Dr. Pfeiffer continued: Since the characteristic of modern Germany is collectivism, not individualism, these aspirations are collective. Nothing individual is introduced except for contrast. . . . This new type of poetry has been developed within the past two years. It is done in the public schools also, but not in so complicated a way. The schools make the beginning, but the accomplishment is that of the Hitler Youth.

Had I remained in Germany longer, I might have heard the speech choir at Tölz in its performance marking the closing of the camps. However, I found opportunity to visit a camp near Munich, open to boys of fourteen years or younger. Their leader was sixteen or eighteen. Little choral speech was done here. The activities were chiefly in athletics, the nature of which appeared to be intensive struggle, as in wrestling. Some of the visitors were enthusiastic in praise of the training. Others regretted the lack of finer things, commenting somewhat as follows: What can music teachers in the schools do with children who "sing" all summer with tight, closed

throats,—who shout in strained, harsh tones? They sing as they march, so there can be no dotted eighth notes: all must be in quarter notes, cut off short and sharp. The rests come in the marching.

In the fall of 1936 it was reported in America that in Germany the use of choral speech was waning. I wrote Doctor Lyhausen a letter of inquiry. His reply, dated February, 1937, states that the cultural movement of choral speech continues as before; there was no thought of interfering with artistic presentation. "For example, in my institution at present, as heretofore, choral poetics, both as to theory and practice, are still earnestly promoted." But the movement has been popularized, so that certain organizations used choral speech merely for social entertainment; as there was no feeling for cultural values, there was only hasty preparation or none at all, and the movement, it was felt, was being degraded. "Therefore," continues Dr. Lyhausen, "these organizations were advised to refrain from the presentation of choral speech."

A letter from Dr. Pfeiffer, dated March, 1937, states that in his territory nothing is changed in respect to speech choirs—in other words, their work continues.

In Austrian schools very little has yet been done with choral speech. Doctor Dengler knows two or three teachers in Vienna who experiment with it, and he will urge an increase in its use. At Salzburg, Doctor Morgenthau, Secretary of the Moazarteum, said that there was formerly a number of labor choirs in the country: but, he added, the feeling grew that mass recitations were being used for propaganda only; and so their influence waned until now they are heard rarely, if ever.

In France there was almost no opportunity of making contacts with educational leaders. The schools being closed for the summer, their staffs were vacationing elsewhere. In southern France, as in Paris, inquiry brought the answer: "This is the caretaker speaking; there is no one else here. Telephone again in the fall when the schools open." However, since my return, a friend now studying in France has written that, so far as she is able to learn, choral speaking is not yet recognized in French schools. Only in the primary schools do the children recite the poetry *ensemble*.

In Switzerland, although the schools were closed, I learned that the verse choir is so prominent as to draw the fire of the enemy. Some of this opposition is interesting. From the secretary of the Swiss National Teachers Association I received two recent issues of the Association's organ, *Schweizerische Lehrerzeitung*, containing

material which he thought might interest me. The articles[1] bore the dramatic title: *"Chorsprechen? Ja! Sprechchor? Nein!"* As the heading indicates, the author, Christian Winkler, favors choral speech, —as he sees it,—but condemns the speech choir. His argument is spirited, his comments caustic. Since the article is extensive, only the highest points may be noted.

First of all, the popularity of the movement is granted, in the following excerpt: "The speech choir has invaded the schools and is well received by teachers and students. . . . In the past fifteen years choral speech has covered the speaking of poetry, and has grown into a vogue which is now spreading through the country and schools like an epidemic. Considering basic values we cannot understand its widespread use." What the author opposes is the use of classical poetry in choral work. He would not vote "Nein!" to a speech chorus that really wants something, whether it be the call to arms, "Germany, awake!" or the plea of the workers, "Give us bread." He continues, "The speech choir, as fostered in the schools, has no ethical, political, or social purpose in merely reciting the words of the poets for the sake of the words." The author evidently thinks of the speech choir as being the "recitation in concert" of years ago; witness his complaint that the Sprechchor in schools becomes either a sing-song or a dead monotone. He insists that all poetry is individual, not collective; that when treated collectively, the result must be not *speech*, but *song;* that the choir of the old Greek tragedy sang, and anyway, if it didn't, the antique verses were not spoken as we would speak them . . . no doubt we would have called it singing. Referring to the use of Goethe's *Night Song* as choral material, he quotes the line, "Let us all breathe out the closing sigh, sweet peace;" and he adds, "I am sighing with them; there is no help for spring."

Mr. Winkler continues, "Equally senseless is the widespread custom of using ballads in chorus. The ballad is distinctly individual. One person relates for others; why should many relate?" Again he says, "The psalms, indeed, are adapted to chorus, but they are *psalmed;* they are like the general prayer when it is not the sum of individual prayers." And he declares, "No speech choir is truly artistic, notwithstanding the remarkable work of the famed speech choir of Wilhelm Lyhausen in Berlin."

At the end of his argument the author's comment grows exceed-

[1] *Schweizerische Lehrerzeitung*, Nos. 20 and 22. Initial article in each, by Christian Winkler. Published at Zürich.

ingly caustic. Referring to what he considers a false pedagogical value of the speech-choir he argues as follows:

> Again and again teachers tell me that their pupils find great pleasure, especially in their first years, in reading poems in chorus. I have heard the most atrocious speech choir consisting of half wits between the ages of six and ten which bellowed a part of Goethe's *Faust*. I suppose it, also, was vindicated by the above argument. Or am I only a crank?—Have we no obligations over and against a production like *Faust*? If we resent having our folk songs jazzed up, then surely no teacher should permit such an exhibition as I heard. . . . To let children break all window panes would also please many and be less barbaric.

Mr. Winkler must have chuckled as he wrote that last argument; doubtless he did not expect it to be taken too seriously. I have carefully reread the articles, but nowhere do I find allusion to other verse choirs which he himself has heard.

THE CHORAL VERSE SPEAKING CHOIR

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"The latest development—the speaking choir"—N. B. C. Bulletin

"Spin, lassie, spin,
An even thread and thin. . . ."

I'LL admit it's catchy," said the gym teacher. "But what's it all about?"

"I believe I can tell you," I said. "You see, we've been studying that in English class."

The gym students had unceremoniously organized themselves, in the combined locker and shower room, and were saying the work-lilt together while dressing. We had started the study of *Spin, lassie, spin* the previous week as an example of unison work in reading, using the continuous repetition of the word "spin" as background. The students had taken it up and were saying it whenever a group of them was together.

After this meager introduction of choric speaking to a few of the pupils, I called for volunteers from the entire school for a choral group, to meet regularly once a week after school. By having them meet after school, I was quite certain that only those who were really interested would join. At the first meeting there were about twenty-five, and the group gradually increased until it reached its present number of some fifty, out of a school of four hundred.

The students reacted favorably to this type of activity, the question was what was to be done now to develop this heterogeneous group, ranging from seventh graders to twelfth graders, into a choral verse speaking choir. They had had no training either in vocal agility or control, or in the oral interpretation of poetry.

In approaching this problem, the generous suggestions and references furnished by Mrs. Corp, of the Universty of Wisconsin Extension Division, were of great help. Also I found a background of speech training indispensable for the task. After vocal exercises on the vowels in different group and time frequencies, and on word groups for clarity and precision in the enunciation of consonants, I heard each person read a few lines individually and then divided the group into light and dark voices. Then we started our first selection, the already familiar work-lilt, *Spin, lassie, spin.* However, the vocal practice was by no means dropped, but became a part of each lesson.

Different variations of *Spin, lassie, spin* suggested by students were tried: simple unison, unison with "spin" background, and the refrains said by the chorus with a soloist or special chorus of boys saying the lines supposedly addressed to the spinner. Thus, from this beginning with a work-lilt with the rhythm based upon the movement of the spinning wheel, we gradually progressed to refrains, to antiphonal work (one side answering the other), and finally to unison with solos.

We presently decided that the choir, although, of course, not yet perfect, could present a few numbers on the Christmas program. In this way, for the first presentation, the group would not have to prepare more than four short numbers. For uniformity of appearance, the students wore black glee club robes, with white collars and sleeve-edgings, which added to the impressiveness of the group. We appealed to the eye by using a double cathedral window in the center back of the stage (made out of vari-colored tissue paper and illuminated from behind by an adjustable spotlight which could be given wider focus at the desirable place in the program). A grey cyclorama formed the background. Since some of the students, the younger ones especially, did not know the selections perfectly, the poems for each student were stapled into a folded piece of black construction paper designed to represent hymnals. During the performance, the position of the choir was changed: the seventh graders entered during the first piece; a semi-circle arrangement was used on the second number; on the third selection the group formation more nearly resembled a "V" shape, with one girl, the short solo part,

standing on the top of the platform, just in front of the centered beam of the spot-light; in the last number, the group was divided into three choruses, with those telling the story placed in the center, and two antiphonal groups on the sides. I plan to use a similar background and a like variation of arrangements for an Easter program.

It was very gratifying to find that the choir has increased since the program, although performances before the public do not constitute one of the main aims of the choir.

If asked what the aims and values of such a group activity are, I should say that among the first values is the increased appreciation for, and enjoyment of, poetry. As a teacher of speech, I am much encouraged by the recognition of need for voice-training by these students; good vocal qualities and agility and control of the voices are needed for best results. With the increased flexibility of the voice comes the need of knowing what inflections are demanded by different moods and meanings of poems. Another value of the activity is that many a student who would not feel competent to read poetry aloud in solo, derives a great deal of pleasure from reading in the chorus, and some students have gained the self-confidence requisite for individual reading. Then, too, interchange of ideas concerning meanings and thoughts in poems lead to many interesting and valuable discussions.

But, as in all things, there are difficulties. Pupils, like many older people, will take the easiest way out, which, in choral reading, leads to "sing-song." I have found that this can often be counteracted by having two students with different points of view read the poem, discuss it briefly, and then reread it with as much individuality as possible. Although individual interpretations must be sacrificed to some extent to the group conception, it is necessary that each student *think each sentence.*

In presenting choral reading programs, I think it is wise to keep the need of variety in mind: variety of material, variety in the positions of the choir, variety in the arrangements of the materials, and variety in interpretation.

Remembering always, Miss Gullan's exhortation that the aim of the choir is *reading together for pleasure,* we continue our

"Spin, lassie, spin
An even thread and thin!"

PRINCIPLES OF THE SPEECH CURRICULUM

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PUBLIC school curricula appear to be on the verge of a thorough overhauling. At the same time many of our speech associations, national, regional, and state, are planning new courses of study or revising those already in existence for elementary and secondary schools. In view of these developments, it is pertinent to ask what kind of speech curriculum will best meet the needs of our pupils. On what principles should it be based? The emphasis which contemporary educational thought is giving to social values, integration, and guidances suggests some answers.

I. The course of study in speech should be founded upon a recognition of its social nature and function. The immediate object of much of our speech training is to improve the individual's speech behavior—i.e., his use of bodily action, voice, and articulation. If skill in such behavior is to be most useful, however, it should be based on and co-ordinated with the child's social and psychological development—i.e., it should be inseparably related to his intellectual interests, social attitudes, cultural breadth, and personal self-command. The foundation, though not the whole of speech education, therefore, is the stimulating of pupils to develop a rich background of experience, co-operative group attitudes, a sense of civic responsibility, esthetic appreciation, and emotional balance. This principle is widely accepted, but our intense desire to improve speech behavior sometimes leads us to overlook or neglect in the teaching process the social and psychological origins and meanings of that behavior. Drill on techniques does not in itself constitute adequate speech education any more than the chattering of sounds constitutes socially effective speech. We shall have difficulty commanding the respect and support of thoughtful educators if our courses of study suggest that overt speech behavior is more fundamental than the social and psychological forces which motivate and condition it. Training in the technical skills of speech belongs more to the superstructure than to the foundation of speech education. Walls and roof are necessary parts of a house, but let us beware of trying to substitute them for foundation.

II. The course of study should aim to achieve a coherent organi-

zation of speech education. This implies no less than four important aspects of integration:

First, we speech teachers need to correlate our variegated aims. Some of us are chiefly concerned about the artistic development of our students; others want most to make them effective practical speakers. Some think most about improving voice and pronunciation, others direct greatest attention to logic and persuasion. Sometimes we work independently of each other. We are debate coaches or play directors, teachers of language or phonetics, clinicians or voice scientists. Sometimes our various aims are thought to be in conflict, as when the practical purposes of public speaking are set over against the artistic aims of dramatic production. No one can object to specialization, especially at the higher levels of the process of education; but in the public schools, where the objective is not professional training for stage, classroom, or clinic, all of us who teach speech should recognize that we are but using a variety of approaches to reach the same goal. All of our specialized aims should function under, and in relation to, a broad purpose to humanize, socialize, and enrich the lives and personalities of our pupils.

Second, we should seek to integrate all aspects and uses of speech in the maturing life of the child. These aspects and uses can be summarized briefly as follows:

1. Mental hygiene—desirable social attitudes, concentration and orderly thought processes, poise and emotional balance, co-ordination of thinking with speaking.
2. Expressive bodily action—good posture; repose and balance of body; alertness and muscular co-ordination; pantomime and gesture.
3. Voice, articulation, and pronunciation—adequate breathing and breath control; variety of modulation in time, force, quality, and pitch; easy and distinct articulation; pronunciation conforming reasonably to accepted standards.
4. Language—rich vocabulary, correct grammar and idiom, effective oral style.
5. Clinical and remedial instruction—diagnosis, re-education of abnormal behavior traits and mental attitudes, phonetic drill and ear training, special treatment for the hard-of-hearing.
6. Effective social influence—understanding the attitudes and motives of people and methods of appeal to their interests; skill in using logical reasoning and organizing thought; practice in conversation, interviewing, speaking, debating, discussion, story telling, etc.
7. Esthetic satisfactions—enrichment of emotion and imagination, oral reading, impersonation, dramatization, study of standards in theatre and moving picture.

In life these phases of speech are neither separated from, nor superimposed on, each other, but are inherently co-ordinated in the

thinking and social activities of the individual. Speech education should follow the same law. Any of the aspects of speech, of course, may be studied by itself, and when so studied may contribute much to the enrichment of life. But in relation to speech improvement, each phase is a necessary function of every other. We cannot separate mental and emotional adjustment from well co-ordinated bodily action; we cannot rob a pleasing voice of its esthetic values, separate language from processes of articulation on the one hand or from processes of thought on the other hand, or isolate voice and articulation from the influence of total bodily action. Our courses of study, therefore, should seek to integrate the field of speech education within itself.

Third, we should correlate instruction in speech with the largest possible number of related studies. Especially at the elementary level when habit-forming possibilities are greatest, speech should be a part of every subject and every class. An adequate speech curriculum should be so arranged that (1) its mental hygiene aspects of instruction will be carried on in closest co-operation with guidance directors, social workers, and parents; (2) the body training will be shared by teachers of physical education; (3) the vocal and phonetic improvement aided by music and language teachers; (4) enrichment of vocabulary and command of oral style promoted, as at present, by English teachers; (5) corrective work participated in by psychiatrists and doctors, social workers, and special teachers for the hard-of-hearing; (6) social influence through speech encouraged and guided by teachers of social science and English and by auditorium and club advisers; and (7) esthetic enrichment broadened by teachers of art, music, manual arts, and literature.

The danger of such breadth of correlation, of course, is that instruction in speech may be lost in a maze of other interests, and that which is everybody's business become nobody's responsibility. The schools must provide for a direct, frontal attack on speech problems by teachers who understand the nature of speech in all its breadth and significance for life, and who are charged with special and definite responsibility for the speech development of their pupils. Nevertheless, all speech teachers as well as their colleagues and administrators should never forget that an adequate speech curriculum must draw upon and integrate a rich variety of related phases and activities of the school program and the lives of pupils.

Fourth, we should so arrange the speech work at successive levels of the school system that pupils are offered a progressive series of

speech experiences, increasing in variety, breadth and maturity. If at the kindergarten level, for example, we begin with simple conversations, planning of group activities, dramatic play, and repetition of nursery rhymes; then the primary level (grades one, two, and three) might well add such activities as explanation, announcements, telephoning, introductions, story-telling, choric reading, original poems and stories, and creative dramatizations; and higher levels, while carrying on to more mature forms of the same activities, might add pantomimes, interviews, persuasive talks, puppetry, discussions and debates, parliamentary procedure, and dramatic production.

A similar gradation of goals is also possible. If at the kindergarten and primary levels the aims are to enrich experience, see that physical and mental conditions are free from unnecessary tensions, encourage spontaneous self-expression, develop orderly sequence of ideas in simple stories, build vocabulary, and teach correct production of simple speech sounds; then advancing levels of learning should emphasize an increasing sense of group participation and social responsibility, give special attention to physical and emotional conditions, develop a sense of correct usage and oral paragraph development, and seek improved vocal modulations and pronunciation. Activities and learnings, of course, should not be fixed in a sequence so rigid as to destroy flexibility, but progressive gradation of speech experiences from level to level is essential.

III. The course of study should make provision for meeting the speech needs of all pupils. This implies that each school should provide instruction in the clinical as well as the creative and interpretative phases of speech education, and should correlate speech activities (e.g., auditorium and club work, contests, dramatic performances) with speech courses and oral work in all classes. Activities can provide motivation, course work can give foundation and guidance—provided both are integral parts of the teaching load of a thoroughly trained teacher. Moreover, diagnosis and guidance must receive new emphasis. This presents a challenge to research workers to perfect our means of analyzing the speech personality, but present techniques are sufficient to allow immediate application of the principle. The average pupil, whose speech is developing normally, should find adequate opportunities for growth in the oral work of the language, English, and speech classes. The pupil with special interests and aptitudes should find further opportunities in the speech activities. The pupil with severe difficulties can be given clinical treatment or be assigned to classes specially organized to suit his needs. By the time

a pupil has finished the orientation program of the junior high school, he should have a broad view of the nature and function of speech in life and some understanding of his own needs and capacities for further speech study. At every level of the curriculum, however, guidance in speech education should receive new emphasis.

In this paper we have discussed some implications of the modern emphasis on social values, integration, and guidance for the speech program. The significance of these principles for speech education can and should be much more fully developed. That is the task of our curriculum makers in speech.

SOME PRESENT PROBLEMS AND NEXT STEPS IN GRADUATE WORK IN SPEECH

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THE study and teaching of speech in the United States during the last twenty years has grown from a few isolated courses in our colleges and secondary schools to an academic program which grants in the neighborhood of two hundred graduate degrees each year. This tremendous growth of our work since the founding of the ASSOCIATION can be attributed to the fact that on the whole, our problems have been analyzed with care, and our developing and expanding life has been nurtured wisely. But we live and work in an institutional environment characterized by conflict and change. The only policies of our past which can be applied wisely to our future are those of adaptation to the best in educational practices which we find about us, and of vision in planning for the future. Our graduate work may well stand as one of the most significant tests of our capacities to exercise these policies. And if our graduate work is to lead and point the way, we must subject it constantly to the most careful study. It is the design of this paper to raise certain issues which have appeared in the field of graduate work in speech and to suggest for your consideration some steps which may be taken for their resolution.

As one reads through lists of titles of theses done in departments

of speech,[1, 2, 3] he may justly be led to sympathize with the question still raised occasionally by our colleagues as to whether speech is an educational discipline with unifying principles which give it a status distinctive from other provinces of learning with which it is allied. Although there is considerable evidence of growth in unity in our work, we have not yet achieved anything like an ideal status in this regard. Though the trend in higher education seems to be moving away from the practice of rigid departmentalization of subject matter, we must always recognize that research projects and training of research workers can be best carried on where the greatest concentration of significant educational experience can be best brought to their direction. It follows that any work of this type attempted in departments of speech must demonstrate that it can be done better there than in other departments, because of the more favorable conditions for it in our discipline. For this reason, I feel it to be of utmost importance that in a new, catholic, and expanding discipline such as ours, we keep constantly before us those qualities in our field of learning which give it distinctive meaning, unity, and value in education.

In drawing attention to this matter, I wish to remind the members of our ASSOCIATION of the map of our province of learning presented to the profession by Charles Woolbert in an early issue of THE QUARTERLY JOURNAL OF PUBLIC SPEAKING.[4] He arranged such disciplines as English, physics, psychology, history, and education in a chain of circles completely circumscribing an inner area. In this inner area, he drew a large circle with a circumference which cut through the inner peripheral areas of the chain of surrounding circles. Radius lines were drawn from the outer circles into the inner area and labeled to suggest the content of the new field of learning called speech. Some of us may feel that we should like to include other circles in the outer chain and to redraw the radius lines, but the basic idea is sound. In speech, subject matter and educational purposes which are largely peripheral to the central concerns of other disciplines are integrated and brought to the support of a core area, largely neglected elsewhere, for thorough and profitable study.

[1] Franklin H. Knower, "Graduate Theses—An Index of Graduate Work in the Field of Speech from 1902 to 1934," *Speech Monographs*, 1935, 2, 1–39.

[2] Franklin H. Knower, "Graduate Theses—An Index of Graduate Work in the Field of Speech—II," *Speech Monographs*, 1936, 3, 1–20.

[3] Franklin H. Knower, *Graduate Theses—An Index of Graduate Work in the Field of Speech—III*, unpublished study.

[4] C. H. Woolbert, "The Organization of Departments of Speech Science in Universities," QUARTERLY JOURNAL OF PUBLIC SPEAKING, 1916, 2, 64–77.

In the past, it is but natural that our research should have reflected largely the content and methodology of these parental or allied disciplines. Herein lies not only a major basis of strength, but also a major danger of weakness in our work. The strength of our position lies in the fact that there are very few other fields of learning that attempt to build on so broad a foundation. Moreover, our work shall grow in usefulness and recognition as we continue to keep in touch with the living academic world about us. Our field provides us with the best of opportunities for the integration of knowledge and the cross-fertilization of research. The weakness of our position lies in the danger that we continue to concern ourselves too much with the problems and methods of our parental disciplines, and through a failure to integrate them in a core area, thereby make no distinctive contribution of our own. The place in our educational process where this criticism is most apt to arise is in our work on the graduate level.

An interesting corollary to this problem lies in the fact that our allied and parental disciplines are discovering the elements of speech in their specific areas, and are awakening to the needs and opportunities for research of our field in education. For instance, research workers in English are discovering the functional values of oral English in their work. Unless the research workers in speech can demonstrate that our field of study is more than the study of oral English, we cannot continue to justify our existence. The psychologists, sociologists and others are studying radio speaking; the psychologists, personnel workers and others are investigating the processes of social adjustment of the personality; and educators, in the reorganization of the curriculum, are recommending that its units be set up on a functional basis and are seeking a greater integration of units. It is not sufficient that we continue merely to contend that these have been and are the objectives of our discipline. We must demonstrate through our research work and our practices that we can lead the way in these endeavors. The teaching of speech can then, and only then, maintain its footing as a field of learning, and through its contributions to other disciplines attain a new and more significant position in the educational world.

This problem also raises the issue of the danger of over-specialization in research work in speech. The mind too absorbed in details is apt to lose sight of the complexity of the processes of speaking,

and to lack the habits of co-ordination and integration of knowledge which are the very backbone of our existence as an educational discipline.

Approaching the problem of the unity of our field from another point of view, we find in it both a potential asset and a liability. The study of speech, because of the nature of the process, may be approached with many objectives. We may concern ourselves entirely with the gaining of knowledge about speech by a study of the accumulated literature of the ages on the subject, or by observation, analysis and experimentation with it as we find it in operation all about us. We may seek merely to develop personal skill in using it to accomplish our practical purposes in association with our fellows. Or finally, we may interest ourselves solely in the creation of greater beauty and enjoyment of speech as a fine art. Each objective is a worthy one for the concern of educators at some academic level. If we demand of students seeking entrance to our graduate schools at least some minimum degree of achievement in each of these objectives, we may expect to graduate students with advanced degrees from our departments who are not only specialists in some phase of our work, but are also efficient and well rounded personalities. In this sense, our varied objectives are an asset to our work which few other disciplines share. I think it would be unfortunate, however, if we were to adopt the practice of granting graduate degrees for mere personal development in the practice of the arts of speech. To those among us who argue for this practice, let it be said that the graduate school is not the place for the development of oratorical or theatrical pyrotechnics. The graduate school must stand for sound habits of scholarship through devotion to thoroughness, accuracy, and good judgment in the academic study of our discipline.

A question which we must be prepared to answer if we expect to defend speech as an academic discipline is, what is there about its inherent nature which fits it to serve as a functional and integrating area in education? In short, what is the province of learning we call speech? The specific approach to a definition of speech which appeals most to me, because it is not only realistic but also simple and comprehensive, is that made by Alan H. Gardiner, the English grammarian.[5] He tells us his procedure in analysis has been ". . . to put back single acts of speech into their original setting of real life, and thence to discover what processes are employed, what factors involved." With this procedure, he discovers the elements of speech

[5] Alan H. Gardiner, *Speech and Language*, 1932.

to be (1) a speaker; (2) things referred to, that is, ideas or objects of reference; (3) linguistic materials, or in other words, functional symbolic processes; and (4) listeners or auditors. The province of speech then becomes the study of those dynamic patterns in social situations in which a personality uses symbolic processes with conventional value to stimulate an immediate social environment. In this definition lies the basis for the contention that the study of certain elements of the speech process in allied and parental disciplines is not the study of speech, and that speech provides by its very nature a functional and integrating area in education. Just as water taken from a stream is no longer a part of the stream, elements of the speech process taken from their realistic sphere of dynamic social activity are no longer speech. An accurate understanding of any one of the four elements in the process cannot be achieved without a full realization of its particular relationships to the other three. With the focal point of attention in the study of our discipline on the activities of social adjustment through symbolic processes, we find that the contribution which we make to learning will depend on our reaching into and overlapping many disciplines, and our use of any methods of study which may aid us in understanding this phenomenon and in facilitating its growth in the individual as a practical or a fine art. It is in the graduate area that we must work for and expect the highest consummation of this process of integrated study.

Before going on to an analysis of some of the more specific problems appearing in our graduate work, it may be well to raise an issue which appears in the data on page 2 of *Speech Monographs* for 1936.[5] In 1924 and 1925, 33% of the Master's Degrees were granted without theses, while in 1934 and 1935, 56% of such degrees were so granted. Although but three institutions have granted Master's Degrees without theses, they account for about 45% of all Master's Degrees given by departments of speech. The fundamental issue raised for consideration here is, what is the function of graduate work in speech?

In judging graduate work, as in the evaluation of colleges and universities, I am skeptical of the wisdom of any attempt to proceed on the basis of highly specific standards for all institutions. In a book by Zook and Haggerty just off the press,[6] there is report on the investigations conducted by the Committee on Revision of Standards

[6] George F. Zook and M. E. Haggerty, *The Evaluation of Higher Institutions, I,* "Principles of Accrediting Higher Institutions," 1936.

for Higher Institutions of The North Central Association of Colleges and Universities. What they recommend for higher institutions in general may well be applied to graduate work in particular. I quote: "The procedure offered . . . seeks flexibility and institutional growth in terms of differential purposes. Its catchwords should be 'ideals,' 'growth,' 'objectives,' and 'individuality.' The word standard does not mean these things." Those among us striving too persistently for the maintenance of traditional patterns in their work put themselves in the position of the schoolman of a former day to whom Emerson is reported to have said, "Don't try so hard to make others like yourself. You know, and I know, and God knows that one like you in this world is enough."

This philosophy of education holds forth as one of its fundamental tenets the principle that the first concern of the school is the development of the student. It does not, however, bind any school, such as the graduate school, to the development of all students, or to the development of any student in every way which might be desirable, even if we assume that this is possible. Moreover, it must be admitted that it is difficult if not impossible to determine where one type of development leaves off and another begins. But even though this fact be recognized, the value of specific objectives for various academic levels cannot be denied. It is not illogical, then, to accept the contentions that the first business of the college may be the dissemination of knowledge and training in the use of fundamental tool subjects; the first business of the university may be the advancement of knowledge; and the first business of the graduate school may be the training of research workers for the developing of the previously mentioned objectives. Let the college provide the opportunity for the student to equip himself with background of a fundamental culture and to learn to think about it as he can. If the student has a degree and wishes to return to school to revitalize his scholastic life through contact with a changing culture, as many students in a growing field such as ours may wish to do, provide him with an academically respectable opportunity for attendance at a college devoted to the dissemination of knowledge. When he has attained the objective of a relative degree of mastery of fundamental culture, and wishes to join forces with those seeking to advance the fields of learning, he may justify his application for admittance to the graduate school. Thorndike's contention that "The original mind is the well informed mind" may be justification for admitting to the graduate school only those who have attained these basic objectives.

Much of the criticism of graduate work may be traced to a policy of accepting all who apply, or to an inefficient basis of selection of candidates for advanced degrees. That effective methods of selection need to be employed, if the graduate school is to maintain its objectives, few will deny. I am told that no one has ever succeeded in putting a high polish on cheese. Those who are post-graduate students only because they are not under-graduate students do not belong in the graduate school. The solution to this problem no doubt lies also in the field of research.

We do not face the facts if we delude ourselves about the value of contributions to knowledge to be made by many of our graduate students, at least while working for the Master's Degree. The fact that so few Master's theses are published reflects, no doubt, its failure to attain this objective. Is not the most important objective the development and training of the enquiring mind, the mind without too much respect for the idols of the market places of education? In the words of Henry Suzzalo,[7] former President of the Carnegie Foundation for the Advancement of Teaching, the graduate school should be "A school not for students who give expected answers, but for those who ask unexpected questions." A colleague studying in a London library and knowing of my interests in exact methods in education, recently sent me this note which he found appended to one of Hazlitt's essays. One Jedediah Buxton, who took great pride in his ability to multiply in his head, went down to London to see Garrick act. When he returned home, he attended a party at which someone asked him what he thought of the player and the play. "Oh," he said, "I don't know, I only saw a little man strut about the stage and repeat 7959 words." Most of the party laughed at this, but one person sitting in a corner of the room holding one hand to his head, seemed mightily delighted, and called out, "Ah, indeed! And pray, is the gentleman correct?" This last person in particular demonstrates the spirit desired in the graduate school student.

The economic value of the degree as such to the teacher who wishes to hold his job or get a promotion may seem to complicate the problem of maintaining such objectives for graduate work. But does it? Reed,[8] in an extensive study of *The Effective and the In-*

[7] Henry Suzzallo, "The Enquiring Mind," in *Trends in Graduate Work*, University of Iowa Studies, Series on Aims and Progress of Research, Number 33, 1931, 63–71.

[8] Anna Y. Reed, *The Effective and the Ineffective College Teacher*, 1935.

effective College Teacher for the National Personnel Service, has this to say: "The day of the degree *per se,* accompanied by a feeling of 'arrival' *via* the doctorate, followed by mental stagnation *via* tenure, is passing into history." The revision of collegiate accrediting policies will no doubt hasten its departure. There are many fine teachers in our educational institutions today who do not have advanced degrees. In their attainment and maintenance of positions of leadership they may be likened to William James, who never took a Ph.D. Degree. He didn't need one. The good teacher who is not interested in research work is the exception and not the rule, for research training is the salt in the meat of the academic life. For even though the teacher proposes to spend his life teaching in institutions devoted to the dissemination of knowledge, he cannot hope to be an efficient dispenser of knowledge, or a guide to those seeking learning in his work, unless he keeps abreast of the developments through the research in his field. This requires an ability to understand and evaluate methodology in research. And one of the best ways to develop judgment in evaluating the research of others is through personal training and experience in research. Although we may have good teachers who do no research, they are likely to be, in the words of Stratton Brooks, good teachers "of things that aren't so." We do the academic world no service when we grant people without this training advanced degrees. When the degree is no longer put above the ability to render service, and that day is fast arriving, our graduate schools will abandon the practice of giving graduate degrees without training in research work. It seems to me that a new field such as ours needs especially to question the wisdom of sending teachers into the field with advanced degrees on the basis of a mere accumulation of course credits. For the contributions from the thesis itself, as I have already indicated, I hold no brief. But on the value of an emphasis on the enquiring mind, and training in the methods of its efficient functioning, I believe we ought vigorously to insist.

Turning now to an analysis of some of the more specific problems in the field, we raise again the issue of methods of research employed in graduate training. Of approximately one thousand theses submitted for advanced degrees in speech,[1, 2, 3] about 48% of them have been studies in the literature of the subject. About 42% of the theses have been of the type one might loosely designate as scientific; at least they have depended for the sources of their material upon observation and experimentation in the immediate social environment. The other 10% of the theses have been reports and dis-

cussions of projects which are commonly designated as the creative art type.

In the first place, it is apparent that our research training has not been over-balanced in the direction of the creative art type of study. Since real art, even as a significant contribution to knowledge, is, in most cases, a long time developing, and since the art elements of our discipline may not present us with so many problems pressing for solution as do the other areas, this condition is no doubt fortunate. Moreover, it is probable that specialized attention to the creative arts of speech by too many students will serve merely to give us much creation, but very little art.

Whether the student has used the historical or the scientific method in his study seems to have depended primarily upon the content area investigated. Problems in the areas of dramatics, rhetoric and public address have been most frequently subjected to the historical method, while the scientific method has been most frequently used in studies of problems in the areas of speech pathology, fundamentals and education. Although either method may nurture the ultimate objective (the development of the individual as a scholar), I should like to make the suggestion that the scientific method may be used with as much profit in the solution of problems in the fields of rhetoric and dramatics as in other areas in speech.

In fact, the complex and labile nature of the speech act suggests many arguments in favor of the scientific method in the study of speech phenomena. The scientist is not limited in his study by the inability to verify and confirm his hypothesis by the reproduction of the phenomenon investigated. Those who deal with historical documents only may find themselves hampered by incompleteness, inaccuracy, and the inability to reach ultimate sources of material and to reproduce the original situations. The study of the acts of speech by the latter method only, because of the nature of documents, is more likely to miss in its analysis the relationships inherent and significant in the dynamic nature of the phenomena studied. Moreover, the methods of science permit only a new approach to the problems in hand. Thus, the scientific method is more conducive to progressive thinking than is the method which turns ever backward in the search for ultimate sources.

It should be pointed out here, that just as the historical scholar of true perspective rejects much that passes in the name of historical research, the scientist of good judgment finds no defense for much that passes in the name of scientific research. This is neither the

time nor the place for a discussion of the characteristics of the scientific method, but every student interested in the method should familiarize himself with such classics in the field as those by Pearson[9] and Poincare,[10] and more recent books such as those by Singer,[11] Broad,[12] and Cohan.[13] He may also read with profit the pages of periodicals such as the *Sigma Xi Quarterly*[14] and *Scientific Monthly*,[15] which are devoted to the development of science. A book published recently by Good, Barr, and Scates[16] on *Methodology in Educational Research* will prove a useful source for many who seek to broaden their methodological horizons. Above all, the student should form the habit of reading carefully the reports of research, that he may learn to evaluate their conclusions in light of the soundness of methods employed. For, regardless of the method employed, no training in research is worthy of the effort unless it sharpens the sense and points the processes of criticism. Just as in the teaching of debate we point out that some problems may be more properly investigated than subjected to endless discussion, in research we must realize that our objectives are frequently furthered by critical reflection, discussion, and the organization of a constructive philosophy.

An analysis of our research of the past will show that the amount of it which may be classified as academically historical or of a pure science character is about equal with the amount which may be classified as technological or of an applied science character. It may interest us who give special consideration to the problems of elementary and secondary education to know that only about 8% of graduate school research projects have been done in this area. Ap-

[9] Karl Pearson, *The Grammar of Science*, 1892.

[10] Henri Poincare, *The Foundations of Science*, 1913.

[11] Chas. J. Singer, *Studies in the History and Methods of Science*, 1921.

[12] C. D. Broad, *Scientific Thought*, 1923.

[13] Morris Cohan, *Reason and Nature*, 1931.

[14] See such articles in *Sigma Xi Quarterly* as:

a. Leunis Van Es, "Some Fundamental Principles in Research Technique," 1935, 23, 69–74.

b. Oliver Justin Lee, *Perspectives in Research*, 1936, 24, 9–16.

[15] See such articles in *Scientific Monthly* as:

a. Charles A. Ellwood, "The Uses and Limitations of the Statistical Method in the Social Sciences," 1933, 38, 353–358.

b. Maurice C. Hall, "Playing the Scientific Game," 1933, 38, 324–332.

c. Frederick S. Breed, "Is a Science of Education Possible," 1934, 39, 530–536.

[16] Carter V. Good, A. S. Barr, Douglas E. Scates, *The Methodology of Educational Research*, 1936.

proximately 6% of the theses projects have dealt specifically with problems of the college area. The other 36% of the projects apparently designed to solve practical problems have dealt with subjects which might concern students of speech at various levels. Since the study of speech involves as it does the study of the ability of the whole man to use symbols efficiently in dynamic social situations, many of us look upon it as a process of life-time growth. The complexity of the process means that if it is to reach any degree of maturity for many individuals, the training must begin early. We have too long neglected the study of the area of childhood training in speech.

The areas in the field of speech which might be deemed the most practical from the point of view of pressing need and universality of attention are probably the areas of speech pathology, fundamentals, and education. Altogether these areas have been the concern of but 35% of our thesis projects. I feel that our discipline might profit from a greater degree of attention to problems in these areas. Most of the arguments I have seen for the pure science approach in research have been supported by the contention that it is the most practical type of research. I have no quarrel with the contention that it produces results. But so also does the directly practical type of investigation. Many of the most thrilling stories of scientific study are the stories of men who set out to solve by direct attack some pressing problem of their day, and by diligent application of the scientific method achieved results that made history. The research worker in the field of speech may, without shame, found his investigations upon the premise that the value of truth is in its usefulness. Especially is this true when there are so many practical problems to be solved in our field. At some distant future date, when we have resolved more pressing issues, we may with greater justification spend our substance in the pursuit of that truth for which somebody, some day, may find a significant value.

Suggestions as to the next steps in our work are likely to be influenced by individual philosophy, but since they are offered neither as prophecies nor in a spirit of profound insight, I should like to present my impressions for consideration.

As our discipline grows, we isolate more and more specific aspects of our area for study. I am skeptical, however, of the immediate value of too much attention to highly microscopic study of isolated areas. We must not lose sight of the all-important relationships. The mi-

croscopic methods should be at least well balanced by macroscopic methods of study.

We shall no doubt have more scientific research. We shall become more exact in the techniques of analysis and discovering relationships. A greater proportion of our students will find it helpful to learn the new methods of counting and interpreting data. Our scientific work will not only grow in quantity but also in quality and usefulness to all.

We have seen that many of our studies are of the type highly removed from the speech problems of everyday living. We shall discover the importance of "putting acts of speech back into their natural setting" in real life situations for study. There should be more attention to studies of the whole speaker as a functional entity, and of audience membership and situations. Individual differences in speech characteristics will be more fully investigated. The characteristics of the great variety of functional activities of speech need further attention and analysis. We ought to extend the peripheral areas of our field to include new types of educational service. A number of our teachers are beginning to question the accuracy of our old concepts of the fundamentals of speech. I should not be surprised if we find, through research, that many of the elements frequently called fundamental are not really fundamental after all. If this is true, we cannot continue to make them fundamental by fiat. There has been but little work on the problems of the psychology of speech education. We know little about the relative merits of the various ways of studying and teaching speech. The modern psychology of rhetoric has yet to appear on the market. What happens psychologically to the individual when he understands, for instance, that is different from what happens to him when he is convinced? Or are the psychological processes of knowing and believing really different? If they are different, by what rhetorical means do we best accomplish these ends in speech? The experimental science of esthetics of speech is still almost an untouched field.

New ideas will find expression in different frames of reference. New problems will call for new methods of study. As we grow in depth and breadth of knowledge, we may expect more originality and greater departure from our academic ancestry than we have experienced in the past.

In the way of suggestions as to what may be done to stimulate greater interest in research, let me say that of first importance is the production of research work of a high standard of quality and the

making of significant contributions to the solution of practical problems. Secondly, we need greater dissemination of the knowledge gained in research work already carried out. We have reached the point where our journals cannot possibly publish all of even the better thesis studies in any degree of completeness. We might with profit set up a journal or an annual publication devoted to digests of thesis projects. There are few fields more profitable for the development of research studies than the reading of the reports of previous research studies. In the third place, we may profit from more frequent meetings with our colleagues at work on similar problems. Next, let us have more co-operative studies such as the one under way in rhetoric. It's a grand idea and I feel confident that from it more significant work may come than from anything we have done in a long time. And finally, let me suggest the importance of perseverance. Because of its breadth and complexity, the phenomenon of speech is one of the most difficult of subjects for study. This is no subject for the intellectually anemic or the easily discouraged. And therein lies its challenge. The measure of our worth lies in our ability to meet that challenge.

AN INTEGRATED COURSE IN PUBLIC SPEAKING

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THERE is no better way for a teacher of public speaking to check results than to visit some of the other classes in which her students are enrolled. Surrounded with proper materials, I sat at the back table in the clothing classroom, ostensibly to cut out a costume, but in reality to hear oral reports scheduled for that day. Every one of the students had been exposed to a course in the fundamentals of speech, and many of them were, or had been, members of a class in public speaking. Not that anyone would have guessed the awful truth from the oral work done that day, however. By the end of the hour, one fact was most definitely established,—there was practically no carry-over from the speech classes. More brazen visits to other classes only substantiated that conclusion.

Outgrowths of those enlightening experiences were two:

1. The reorganization of the course in public speaking.

2. The distribution to all teachers of a typed sheet listing the simplest points of technique governing the organization and delivery of a talk, together with the reminder that since every student in the high school had taken the course in the fundamentals of speech, each teacher had a right to demand observance of the principles in all oral work.

The teachers, English teachers in particular, expressed their gratitude for the copies of the requirements of the speech classes. But what actual improvement, if any, resulted from publicising those "minimum essentials" is purely a matter of conjecture. The reorganized course in public speaking offered a much more definite means of attempting improvement in the work.

There is no need to relate what the course had previously included, for it had been the usual thing. As far as the class itself was concerned, the results had been fairly satisfactory; viewed from the vantage point of activity in other classes, there *were* no results. So with the beginning of the semester, the old plan was abolished. The public speaking classroom became a laboratory, a room in which talks for other classes might be prepared and rehearsed. Oral work required in any class—English, history, shop, civics—or any talk which had to be given before a club, Sunday School class, in the assembly—was first to be tried out on the class in public speaking. (It is amusing to note that this was an idea most difficult for the student to grasp, for hitherto his energies had gone toward disguising the fact that the talk given in public speaking on Friday was the same one given in English III the preceding Tuesday, or *vice versa*!) There the students and instructor might compliment originality, suggest changes, object to structure or criticize delivery. With benefit of correction and rehearsal, the student was then to make the necessary changes and offer the work before the audience for whom it was originally intended.

For the combined peace of mind of both students and teacher a chart of the semester's work was prepared, an outline providing suggestions for the various types of talks a high school student might be called upon to make. That outline was probably the weakest part of the whole idea, but it is here presented along with the assurance of its efficacy as a crutch if a crutch is needed.

SHORT TALKS TO BE GIVEN DURING THE SEMESTER

STUDENTS: The ideal arrangement is to prepare each talk as an actual need arises, preferably as the fulfillment of an assignment in some other class or in preparation for an actual situation provided in your church or social club work. Each talk must be prepared with a *real purpose* and with an *actual audience in mind.*

I. *Talks to Instruct—4*—(2 2-min.; 2 4-min.)

Choose *two* of the following for two- or three-minute talk:

1. How Soap Is Made — How Dyes Are Manufactured
   How a Bill Is Voted Upon — How Vaccine Is Prepared
2. Explain:
   How to Use a Knife Sharpener — How to Work a Geometry Problem
   How to Thread a Bobbin — How to Make a Card Index
   (Bring article to class and explain. Use charts, drawings, gestures to clarify and explain.)
3. Give a clear answer to one of the following:
   (a) What are the advantages of free wheeling?
   (b) Of what use are the notches in a dress pattern?
   (c) How may a kite be constructed?
   (Substitute any similar question from any of your classes.)

Choose two of the following for a four- or five-minute talk:

4. Home and Family
   Any phase of this subject: Parental Love and Sacrifice, Responsibility of Young People in the Home, A Budget. (Watch your work in civics class.)
5. School
6. Church
7. Government
8. Entertainment or Recreation

   Remember that your purpose is to instruct and explain as to those uninformed.

9. Biography
   Character from literature, history, life. Be sure to use only interesting material; make clear what impress your character has left. Don't dare begin, "He was born 1908 and he died 1936"!

II. *Talks to Entertain—7*—(3 to 10 min.)

1. Children's Story (See *The Story Teller and His Pack*)
   (a) Mother Goose rhymes — (c) Fairy story
   (b) Animal story — (d) Adventure or mystery, etc.
   These are to be told as to an audience of the proper age to be interested by the type chosen. Try your story on your younger brothers and sisters or the neighbor's children. You can't find a more interested or critical audience!
2. Amusing Story—Choose *one*:
   (a) Short joke such as might be used in a talk or conversation
   (b) A joke on one's self or at someone else's expense. Be sure to get the point across. See Mark Twain's *How to Tell a Funny Story*. Use your thought notebooks for material.
3. Description—Choose *one*:
   (a) Describe a place or scene that you know or remember so well that when you finish we shall have as clear a picture in our minds as if we were looking at a scene drawn on canvas.
   (b) Describe an object of a square foot or less in area. Watch details—be accurate and explicit. Your purpose is not to instruct but to interest and entertain. (Describe a book cover, a headdress, a bit of jewelry, an heirloom.)

4. Descriptions—Choose *one*:
   (a) Describe a scene at a railroad station; a book shop; a country store; at the polls. This will not be a static picture as will "a" above.
   (b) Describe a foreign city. Watch for local color and movement.
   (c) Describe a student so accurately that the class can guess his identity. Be kindly. Add vitality to description by telling of mannerisms, walk, habits, etc. (If you wish, you may choose a townsperson, or someone from literature or history.)
5. Relate an interesting incident from your own life.

My First High Heels	Taking My Niece to the Circus
Fools Rush In	How It Feels to Be Famous
My First Pay Check	A Trailer-tourist

(Your purpose is to *entertain.*)

6. Read a short poem from memory. It is to be one not previously memorized. Offer a short introduction telling something about the author or the conditions under which the poem was written—anything that will increase our enjoyment.
7. Original monolog—write and give from memory. Naturally it will be purely impersonative. Turn in your MS. when reading is given. Suggestions:

Study Hall Thoughts	Dancing School
At the State Fair	Out Fishing

III. *Talks to Convince—3* (4 to 6 min.)

1 & 2. Give two 4- to 6-minute talks supporting any theory or conviction you may have arising from work in other classes or your activities. History and social problems should provide plenty of material. See Woolbert and Weaver on how to proceed if audience is doubtful or antagonistic.

3. Take sides with someone else in the class and argue some controversial subject. See text.

IV. *Speeches for Special Occasions*—5

1. Announcement in assembly	2 min.
2. Introduction or nomination	3 min.
3. Presentation or acceptance	3 min.
4. After-dinner talk or toast	5 min.
5. Appreciation or eulogy	3 min.

V. *Final*—Choose *one*:

1. Original memorized oration. (See chapter in your own text.)
2. Short story, play or poem—cut, arranged and memorized.

This material, five or six minutes in length, will be given the last week in the semester.

NOTE:

I. There must be an outline on file for each talk. Notes are to be on 3x5 cards, arranged as follows:
   1. Student's name in upper right-hand corner
   2. Number or requirement fulfilled in upper left corner, as, II, 3; IV, 5
   3. Title on top line
   4. Complete first sentence
   5. Outline

6. Last sentence
7. Date delivered in speech class
8. Audience for whom it is planned

II. When talk is given in another class or club, instructor or adviser must initial card; a grade or comments would be appreciated.

III. A slip of paper bearing student's name, title of talk to be given and time required must be turned in the day preceding your appearance so that class program may be arranged by chairman.

Again and again the students were brought face to face with the fact that the purpose of the class was to aid them in preparing and rehearsing the talks their school and social life demanded of them. The titles in the outline were merely suggestive; if a speech situation presented itself that was not provided for, substitution was promptly made. Naturally, there were some students for whom neither classes nor clubs provided opportunities for all eighteen talks. Theirs was the misfortune of having to fall back on the old idea of a talk simply for the talk's sake; but these cases were surprisingly few.

It will be noted that eighteen talks were required, ranging in length from one to six minutes (ten in the case of the children's stories), with the provision for a final. The semester offered ample time for each of the twenty-seven students to give all of his talks, with opportunity for discussion of the work offered, for sharing opinions on speakers heard in the city or over the radio, for lectures and discussions on technique, for the weekly Magic of Speech broadcast.

As for actual instruction, each student had his own text. The instructor read with the class those parts which were particularly pertinent; she gave short lectures or led discussions on such points as outlining, composition, the use of illustrative materials. The cupboards in the classroom held two or three copies each of a dozen different speech texts which the students were free to consult during the class hour or to have the class librarian charge out for over-night use. Current magazines were at their disposal. One might be given a permit to work the entire hour in the school library on those days when no talks were scheduled.

Lest one should think that the teacher was not giving enough direct instruction, be reminded that hers was the position of consultant-supervisor-adviser during the part of the hour given over to the preparation of talks! When there was no lecture scheduled, and no program, class was begun with possibly a few suggestions of likely subjects for a monolog; perhaps a poem was read aloud to the best of the instructor's ability. In short, anything might take up that first

ten or fifteen minutes,—anything that would serve to challenge, illustrate, inspire, and at the same time bring the class together with a sort of group consciousness, a feeling that they all had common problems and a common goal.

On program days, the instructor was busy jotting down suggestions and critricisms which were handed to the speakers, with their grades, after the general class discussions which usually followed the completion of a program. These comments were clipped to the outline card to aid the student in the work of revision and to allow him a running record of his own progress.

At the beginning of the semester it was the teacher's work to arrange the programs, for each day's offering might include practically every kind of speech activity. But as the semester progressed, this was turned over to the students, the one who arranged the material for a particular program serving as chairman the day it was presented.

One of the most gratifying things about the whole experiment was the co-operation of teachers in other departments. The student was required to speak from the revised notes which he had filed in the speech room. The teacher in whose class the talk was given was asked to initial those notes, and if he chose, to grade the talk or write a comment or two. As the students were pretty well scattered, no teacher was burdened by this request, and on the majority of filed outlines there appeared a teacher's or adviser's evaluation of the talk as given before the actual audience for whom it had been prepared.

Another interesting development was the attitude of the members of the public speaking class toward the degree of improvement shown (or not shown!) in the second delivery of a talk. It was not unusual to have a boy or girl offer unsolicited and friendly evaluation of a classmate's work as given before, let us say, the American history class of which they were both members. The general interest and co-operation were of the kind one seldom encounters outside of books on educational methods.

The whole plan has plenty of faults, most of them decidedly obvious, and there is no scientific measurement of results. But the students enjoyed it, teachers in other departments approved of the results as evidenced in their classes, and I felt that we were actually making progress. In the eight years of teaching public speaking, I never had a class that showed more enthusiasm, more willingness to work, more genuine improvement than this one conducted on the plan of "integrated" public speaking.

THE EDUCATIONAL OBJECTIVES OF THE HIGH SCHOOL SPEECH CONTEST

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WITHIN the past few years, due no doubt to the impetus given by the establishment of the National Forensic League, there has been a marked development in contest speech work in the high school speech field. So great has the interest in contests become that in my own section of the country, one can start early in November and attend a debate tournament every week-end (with the exception of the Christmas holidays) until the state tournament the last of February. And, if he has not had his fill of debate tournaments in our own state, he can extend his season on through March by journeying into adjacent states for the tournaments that are open to all comers. When we consider that in connection with many of these debate tournaments extempore and oratorical contests are conducted, and that, beginning in March, there are a number of such contests devoted exclusively to speech activities other than debate, we see that the speech contest has assumed an important place among our extra-curricular activities.

As I consider this development, and as I now hear outstanding educators challenge the "speech contest" as inimical to the objectives of secondary education, I wonder if the pendulum has not swung to its limit? Shall we see this criticism increase in volume and weight until it forces the pendulum back in the other direction and removes the speech contest from its present important place in our extra-curricular program?

I am not sure what the answer will be. However, I do feel that, just as the entire curriculum of the American secondary school is being submitted to a searching scrutiny and is being revised to conform to generally approved functions and goals of secondary education, so must the extra-curricular activities. Hence, if we are to justify the speech contest to our school administrators and to our communities, we must do so in terms of generally approved functions and goals of secondary education.

Can the speech contest be justified in these terms? So far as I know, there has never been any definite attempt made to do so. When we consider the various institutions sponsoring contests,

we find that in most cases their primary motive is a desire to advertise the institution rather than to render an altruistic service to the schools and students participating.

And when we consider our teacher training institutions, we find them advising students to prepare themselves to coach debate and dramatics that they may attract favorable attention to themselves and obtain professional advancement, rather than emphasizing any educational objectives that may be inherent in the contest.

Even when we search through our professional literature, we find nothing that directly pertains to the educational objectives of speech contests. Such contests seem to be an inheritance from the early Greeks. We find that from that day to this there has been an ever-present interest in speech contests. Indeed, it is a fact that our first speech courses are a direct outgrowth of a desire on the part of students to train themselves to participate in contests of this type, and the addition of speech courses to our curriculum is thus directly attributable to interest initiated by the speech contest. We do find that there is an extensive literature on how to coach debate, extemporaneous speaking, declamation, and dramatic productions; we find that there is an ever-recurring discussion of the evils of debating and other contest work, but there seems to be a complete lack of discussion of the educational objectives of the speech contest.

In my own case, I must plead guilty to having been preparing students to participate in speech contests without having any clear-cut conception of what the educational objectives of the speech contest were. To be sure, lurking in the back of my mind there must have been the vague feeling that the speech contest had some value which justified its becoming an appendage of our educational organization. I think I felt, for one thing, that the speech contest served as an incentive to stimulate students into taking a more active interest in speech work. I think I felt that the speech contest provided students with an opportunity to broaden themselves by coming into contact with other boys and girls possessing minds that were keen and alert and personalities that were fresh and stimulating. I think I felt that the speech contest afforded boys and girls an opportunity to develop proficiency as speakers that they could not otherwise obtain.

I know that in my own mind I justified the speech contest by the development I observed in those boys and girls with whom it has been my good fortune to work. I have seen students who were awkward, intensely ill at ease both in attempting to speak before an audi-

ence and in attempting to carry on an ordinary conversation, develop a poise and self-assurance that I envy from the bottom of my heart. I have seen youngsters coming from homes where they have not had the advantage of training in the social amenities, who were almost literally in the "eat pie with a knife" stage, who had not the slightest conception of how to behave in the company of the opposite sex, acquire during the course of a contest season an ease of manners and a pattern of conduct that would permit them to adjust themselves gracefully to practically any group or situation. Likewise have I seen students who were rabid individualists, who insisted on drawing up the rules of the game before they would play, acquire the valuable habit of co-operation and learn that there must be a give as well as a take.

And so, if at times I have had my misgivings about certain outgrowths of the speech contest, I have put them aside in the belief that this activity has served as a real incentive in helping boys and girls to attain self-assurance, resourcefulness, and effectiveness as speakers, to acquire an ease of manner and bearing in their relationships with others, and to develop a spirit of co-operation and good sportsmanship.

Today, however, I have come to the belief that it is not enough to assume that these things will be a by-product of the speech contest, but that it is essential to make each speech contest measure up to certain definite generally approved educational objectives. With that thought in mind, I believe that the educational objectives of the speech contest should be predicated upon the thesis so succinctly proposed by Glenn Frank: "It is the business of education to train the total human being for effective participation in the civilization of his time."

That statement implies that the fundamental concern of the speech contest, the basic objective, if you wish, must be the development of the individual student so that he will justify the educational investment which the state has made in him. This means that the welfare of the student is more important than the promotion of a particular institution or the professional advancement of any coach.

From that it follows that the emphasis must be shifted from the contest that makes provision for only the select few, to one which affords competition to all whose abilities are such that they can profit thereby; it follows that the emphasis must be shifted from the development of a few first place winners to the development of a large group of students capable of creditably participating in the contest.

Holding to this thesis of Frank's and accepting his challenge to the schools "To train the exceptional man for the responsibilities of leadership," I hold that in our speech contests we should strive to bring forth the student's best effort; we should test his ability to rise to the occasion by forcing him to meet a series of crises that will measure his determination, initiative, and resourcefulness; we should measure his ability to collect and assimilate material from many sources; we should teach him to present his findings in a convincing and persuasive manner; we should instill in him a deep and abiding respect for the truth, and a thorough-going abhorrence of intellectual dishonesty. Finally, the speech contest should engrain in him the spirit of tolerance and good sportsmanship, and build in him a critical attitude of mind that will remain with him throughout life and give him, as Dr. Frank says, "Standards of mind and character to test his actions by in the days to come."

THE FORUM

CHARTING A ROAD THROUGH THE SPEECH WILDERNESS

To the Editor of the Quarterly Journal of Speech:

It has long been an accepted fact of our educational philosophy that every subject in the curriculum must justify, in some way or other, its inclusion. So important is this idea that for a number of subjects we have been forced to invent reasons for their continuance in the school syllabi. Speech, like all other subjects, should be subjected to a rigid inquiry to determine the wisdom of expending public funds in that direction.

Speech is a comparative newcomer to the modern curriculum, yet in this age of discussion, unionization of workers, and the demands made upon the average citizen, few would deny to speech, upon the standard of need, its inclusion in the syllabus. In this age, the average citizen is called upon to deliver a few words in any number of instances. Theoretically, therefore, speech must be accorded a place in the school curriculum upon the basis of need.

In the teaching of speech, however, theory and practice diverge radically. In its practical aspects today, the results obtained in a one or two years' course in speech do not warrant the expenditure of public funds. The teaching of speech today is a wilderness, barren of fruit, which must be charted if it is to develop as an integral part of the school. The cursory hearing of a frightened student by a disinterested instructor and a bored class is not speech education, nor does learning take place under such conditions.

The time has come for the speech program to cast off its swaddling clothes and stand as an independent subject in the school curriculum upon an equal footing with the other basic courses of study. The time has come for us to refuse to coddle and excuse our erstwhile infant for his faults and demand practical results. The time has come, therefore, to abandon the old infantile methods of speech pedagogy as inefficient and unproductive. I therefore propose a re-

organization of the speech program along three lines: namely, aims, personnel, and the course of study.

For the aims I propose the elimination of all vague and indefinite statements such as "to improve our pupil's speech," which cover the entire field and hence do not improve any one thing. I propose the substitution of definite, concrete, simple goals which can be attained within a definite time limit. A series of goals would give both teacher and pupils a definite, attainable aim and would tend to objectify the results obtained both by the pupil and by the teacher.

Further, teachers of speech should be trained to teach speech and to handle speech problems intelligently. The time is past when the only qualification for a teacher of speech is the possession of a good voice. It is much better to have a trained instructor than merely one who has a good speaking voice or elegant diction.

Teachers of speech must be equipped to teach speech exactly as the mathematics or history instructor is trained. English instructors will not do, nor will the drafting of any hybrid teacher answer the purpose. A teacher of speech must be conversant with the field of biology, physics, physiology, literature, grammar, psychology, logic, and speech correction. He must be equipped to take care of all speech problems. Nothing less will do nor should we be satisfied with less.

Still further, the course of study should be divided into definite units and assigned to specific grades. These units in turn should be composed of small but definite steps of increasing difficulty from the first sub-unit to the last. Overlapping or repetition should be reduced to a minimum. Each grade should be responsible for a certain assigned portion of the entire program. By this means we shall have a definite progression terminating, at the end of the course, in a speaker who, we may assume, is master of definite skills. In this way we shall localize responsibility and eliminate waste.

Lastly, the directors of the program of speech must decide irrevocably that the required courses in speech are for consumption, i.e., they must be guided by the speech needs of the average citizen. The electives are for production and for the needs of the more advanced or gifted individuals.

This is the program suggested and advocated as the basis for a real teaching program. Good speech, today, is not a luxury, but a basic need, whose importance will be revealed more and more with a passing of time. We shall always have speech, and for a great class of people it will outrank writing in importance. Thus it is necessary

that the teaching of speech be made practical and efficient as soon as possible. The speech teacher must produce results capable of being measured.

ROBERT FRANKEL, *New York City.*

RESEARCH IN PEDAGOGICAL PROBLEMS

TO THE EDITOR OF THE QUARTERLY JOURNAL OF SPEECH:

This article has a two-fold purpose. It is a report to the ASSOCIATION from the Committee on Co-operative Research, and, at the same time, it is an appeal for aid in carrying on research projects.

This committee has, with the approval of President Wichelns, for the present arbitrarily restricted its efforts to research in the pedagogy of our field, assuming that, with the rapid expansion of speech instruction at all levels of education, the greatest and most immediate problem before our profession is to discover how we may carry on our classroom work with maximum efficiency. Proceeding on this assumption, the committee has spent considerable effort in collecting thirty-four topics, printed later in this article, which seem to cover the more important problems before us. Some of these topics are stated specifically; others are so broad as to cover many researches. But, at any rate, the list represents and delimits vast, uncharted areas—areas which need to be cultivated before we teachers of speech can be assured that we are discharging our classroom duties with the skill which society has a right to ask of us.

The committee places these problems before the profession, and asks the aid of individuals in attacking and solving them. Some problems may need to be attacked from several angles and by different individuals; some problems may need to wait until techniques are agreed upon. But it seems apparent that the co-operation of many individuals will bring better results.

Any one who embarks on an investigation should, of course, coordinate and evaluate previous researches on the subject. Indeed, one function of this committee is to analyze and find uses for many excellent studies that are wasting their fragrance on the desert air—or, at least, in the library stacks. One of the unfortunate facts we are forced to face is that much excellent research has been done in our field without the results having been made generally known, much less having produced any significant effect in classroom teaching.

Participation in this program is by no means limited to those who have been awarded the doctorate. It is hoped, however, that those who have received training in research incident to securing a doctor's degree will pool their experience in this common endeavor to improve our knowledge of the pedagogy of speech. Nearly every subject in this list suggests possibilities for theses. Candidates for advanced degrees may find it advantageous to choose a thesis subject which falls within the area of this committee work.

As this co-operative research proceeds, we shall undoubtedly encounter needs for funds. When such needs are encountered, we shall arrange them for submission to foundations which may be able to supply us with the necessary financial assistance.

For the present, we ask members of the association to volunteer their help in attacking the following-named problems. These communications should be sent to the chairman [1] of the committee at once, because we shall begin tentatively to apportion definite problems and set up procedures even before the ASSOCIATION meets in New York City. At that meeting some of these assignments will undoubtedly be made definite. Communications might include such topics as the following:

The problem in which you are most interested.
Techniques of investigation you believe might profitably be used.
Whether you will need aid in the project, and if so, what kind.
Whether you will attend the coming speech convention in New York City.

A. Testing

1. To devise tests which will measure aptitude for speech training.
2. To discover the relation, if any, among various abilities in speech and such qualities as intelligence, size of vocabulary, emotional ratings, etc.
3. To discover the relation, if any, among various speech abilities.
4. To devise tests of ability in speech activities, including normal speech.
5. To isolate and evaluate various factors of speech effectiveness—using, perhaps, motion pictures as a method.
6. To investigate and set forth the chances for improvement in pathological conditions.

B. Learning

7. To discover the transfer values of instruction in speech to written English and *vice versa*.
8. To discover the significance of age in developing language habits.
9. To discover the causes of failure to develop speech abilities.
10. To discover the normal learning curves in the development of speech abilities.

[1] Donald Hayworth, Department of Speech, Michigan State College, East Lansing, Michigan.

11. To discover and define normal speech abilities at different levels of the individual's educational development.
12. To discover whether debate training increases ability to detect and refute fallacies in social thinking, in advertising and in group pressure.
13. To discover the effectiveness of phonetic drill or other devices in improving pronunciation or changing other speech habits.
14. To discover how much training a student should have or what plateau of ability he should reach before the subject will have functional significance in his future activity.

C. Methods

15. A study of the examination methods which might be most useful to speech.
16. A study of teaching methods used by teachers of acknowledged ability.
17. To study the activities of speech teachers in various parts of the field (public speaking, speech correction, dramatics, etc.) in order to discover the probable nature of the best preparation of prospective teachers.
18. To test teaching devices.
19. To suggest the training a teacher should have in order to teach speech work in general education if it should be included.
20. To determine the optimum size of class and optimum frequency of the student's appearance before the class in public speaking, acting, interpretation.
21. To discover the effectiveness of memorized exercises as opposed to extempore exercises in developing new speech habits.
22. To discover the reaction of students to various elements in speech training and to find methods whereby maximum rapport may be secured.
23. To study the many interwoven problems concerned with teacher load; the attention given outside activities; the preparation for teaching public speaking or acting courses as contrasted with lecture courses.
24. To study the use of sound motion pictures in connection with instruction in acting, phonation, interpretation and public speaking; and, if it seems feasible, to set up a co-operative project whereby participating institutions might share the expense of preparing such films.
25. Investigation of the potentialities of speech in integrated (subject matter) projects as well as its value in achieving psychological integration.
26. To study the possibilities and, if it seems desirable, to recommend ways of co-ordinating instruction of speech with other subjects, such as:

Interpretation	English literature
Drama	English literature
Phonetics	Physics, foreign languages, physiology and hygiene
Debating	Psychology
Public speaking	Logic, social sciences
Discussion	Social sciences
Stagecraft	Art, physics

D. Curriculum

27. The history of speech education in the United States.
28. Investigation of the possibilities of speech as a vehicle for the guidance of so-called normal children and students.

29. To find out by means of functional analysis (job analysis) the extent to which college graduates use formal speech activities, such as public speaking, reading aloud and dramatics. This study should apply both to vocational and avocational uses of these activities.
30. To make studies of certain vocations to discover what kinds of speech training might be most useful to members of those professions, and to discover also the extent to which it should be provided.
31. To secure from graduates who have taken courses in speech an estimate of the significance of such training in their lives, and in case speech was not significant, to discover whether it was a fault of admission to class, or of the training provided.
32. To secure from graduates who participated in extra-curricular activities an estimate of the significance of such training in their lives.
33. To discover the nature and proportion of speech defectives in institutions of higher learning and to suggest administrative provisions for the care of these cases.
34. To discover what contribution speech can make to general education.

DONALD HAYWORTH, *Michigan State College, East Lansing, Mich.*

NEW BOOKS

All reviews of new books and correspondence concerning them should be sent to Professor Barnard Hewitt, 117 Park Place, Brooklyn, New York.

Sound, A Textbook. By ARTHUR TABOR JONES. New York: D. Van Nostrand Company, Inc., 1937; pp. xi + 450. $3.75.

This book was written primarily as a textbook for beginners in the study of physics. The mathematics involved is elementary. The more abstruse problems of acoustics are deliberately avoided. Nevertheless, the book contains the essentials and a good deal more. Above everything, it is clear and direct. The topics treated are made interesting and practical by the frequent insertion of questions which require considerable skill for their solution. Those, however, who do not enjoy working on problems have presented for them a text so well organized that it is possible to read from cover to cover without pausing for other than the necessary analysis of related subjects.

The chapters on musical instruments, musical scales, voice, and speech are especially helpful for elementary students of spoken language as well as for scholars who need review in the field of acoustics. *Sound* is of unusual value both as a textbook and as collateral reading for college students not sufficiently well equipped in mathematics to profit by consulting such authors as Rayleigh and Barton and Miller.

CARY F. JACOB, *Smith College*

How to Win Friends and Influence People. By DALE CARNEGIE. New York: Simon and Schuster, 1936; pp. vii + 341. $2.00.

This book, one of the best sellers among recent non-fiction, with 16 editions since October 13, 1936, and 300,000 copies off the press, is written by a man who has reputedly listened to 150,000 speeches. Dale Carnegie, B.Pd., B.C.S., F.R.G.S., Litt.D., has his own institution, "The Dale Carnegie Institute of Effective Speaking and Human Relations," at 50 East 42nd Street, New York City. He began by teaching public speaking to evening classes in Y.M.C.A. colleges, and now boasts a large and influential body of "alumni," among whom is Lowell Thomas, who wrote the introduction.

Dale Carnegie offers what amounts to a course in personality development. He troubles little with the techniques of speech. He con-

siders public speaking a matter of "human relations." The approach, then, is indirect; the methods empirical rather than scientific. The core of his teaching appears to be the Golden Rule and the Sermon on the Mount. Self-abasement and humility will work magic, even sell goods to previously unwilling prospects. "You can't win an argument. When you win, you lose." Don't contradict or use the argumentative bludgeon. Win the other fellow's favor by being "lavish with praise." Do not criticize. "A drop of honey gathers more bees than a gallon of gall."

"First arouse in the other person an eager want." This sounds familiar to all teachers of public speaking. Listen deferentially; talk on a subject the other man is interested in. Let him do most of the talking. Find his good points and play up to them. Let the other man save his face.

The present reviewer has not the slightest doubt that Carnegie makes his system work, and that others can apply it, too. There is, however, a little too much sickly-sweetness about it all. May there not be occasions when a man should not wheedle, or agree, or steer the conversation into non-controversial territory, but strike in a forthright manner for the cause (as he sees it) of truth? There are surely times when we admire the bold frontal attack—and are convinced, too. We have known the salesman who has approached us in too much of a concessive manner and has used subtle flattery—arousing suspicion, dislike and a defensive attitude. Carnegie, however, insists that one be sincere, contradictory though this may seem.

RAYMOND H. BARNARD, *Ball State Teachers College, Indiana*

Actor in the Making. By WILLIAM H. BRIDGE. Boston: Expression Company, 1936; pp. 115.

"This book," says the author, "is concerned fundamentally with the growth of human personalities, through the stimulation and direction of the dramatic impulse" in which "we stress a new technique applicable not only to the stage actor-in-the-making, but to every human 'actor-in-the-making.'"

But, of course, the technique is not new nor are the Educational Dramatics, Creative Dramatics, and Educational Psychology, which are presented in a none-too-well-systematized fashion by this book. The author would have done better to have very much subordinated his interest in the "human 'actor-in-the-making'" and to have developed fully, systematically, and pragmatically the stage actor's

process of artistic creation (at least in improvization). He could also have omitted Delsarte and the art of pantomime, with their dangerous clichés.

The value of this book to a speech teacher is principally in the "Situations" for improvization—which are excellent. Helpful, too, are the disciplines and exercises for Concentration, Sense Training, and Re-action Habits—if the teacher has not previously come upon similar exercises elsewhere.

WILLIAM ANGUS, *Northern Illinois State Teachers College*

Public Discussion and Debate. (Revised Edition.) By A. CRAIG BAIRD. Boston: Ginn and Company, 1937; pp. iv + 400. $2.00.

This revised edition of Professor Baird's well-known book "holds to the general purpose of the first edition." More space is given to discussion, special types of debate, and to radio debating and speaking. The advice on radio debating seems very good indeed. The chapters on logic are retained with many new and up-to-date illustrations. Logic comes alive in these pages.

The praise given to the first edition (1928) by the late Charles A. Marsh is still appropriate. This is still one of the "clearest and most satisfactory expositions of the subject yet to appear." This edition is even more notable than the first for its excellent illustrative materials and illustrations.

DAYTON D. MCKEAN, *Princeton University*

Seeing and Hearing America. By VIDA RAVENSCROFT SUTTON. Boston: Expression Company, 1936; pp. 111. $1.75.

It is interesting to find this book listed by its publisher among books devoted to the "Theory and Pedagogy" of Choric Speech (see Q.J.S., April, 1937, p. xv). To be sure, one section out of five is made up of *selections* for group-reading—with a few sentences of directions for each of five old ballads; a page of directions for the teacher, for a second reading; a few pages of articulation exercises sandwiched in between that and the third selection; and between the ballads and "The Wheel of Time," a few pages on speech standards and dialects—just in case we missed much the same material in earlier pages.

The book seems to have been designed for teachers and published with a hope. But surely not teachers of speech. Maybe a layman

might be impressed by its "Theory and Pedagogy" and its suggestive practice and might derive considerable benefit from it; the phonetic symbols—what there are and such as they are—probably would not bother a layman. It assumes that the teacher already knows the special technique of teaching choral speaking (if that activity is to be proper and beneficial). What remains, then (besides the fairly commendable selections), is a popular-magazine article that extols the radio as an educative influence on the speech of the masses.

WILLIAM ANGUS, *Northern Illinois State Teachers College*

How to Improve Your Voice: Modern Theory and Practice for Singers and Speakers. By GREGORY KRASNOFF. New York: The Dial Press, 1936; pp. vii–x + 181. $2.25.

The student of voice will find this book especially helpful because of almost fifty pages of "Practical Lessons in Voice Development." Many of these lessons contain musical exercises.

The author takes up, in order, tone-quality, the vocal organs, the voice culture methods in general use, voice registration, and correct breathing in speaking and singing. To these subjects the author, director of a school of music in Seattle and Portland, brings a fresh, vital approach.

Although not designed for college use, this volume will no doubt be of value to those who wish to improve their singing and speaking voices.

THEODORE G. EHRSAM, *Hofstra College, New York University*

Dos and Don'ts of Radio Writing. By RALPH ROGERS. Boston: Associated Radio Writers, Inc., 1937; pp. 104. $1.00.

The author prefaces his little book by saying that it is intended as a "handy, practical, boiled-to-the-bone working guide, containing thoroughly tested 'firing-line' helps." Employing the technique of briefly presenting each division of his material, followed by a double column of "straight-from-the-shoulder" dos and don'ts, the author has presented his subject capably and with a workmanlike knowledge of the craft of radio writing. Some of the chapter headings, such as The Radio Audience, Radio Dialogue, Writing Comedy Material, Writing for Children, The Radio Market, offer an idea of the scope of the material.

Although all that the author says is undoubtedly true, and the genuine tyro for whom the book is primarily intended will gather much useful information from it, nevertheless, when one has read it one will still not know very much about how to write a radio script. And if he follows Mr. Rogers' off-repeated dictum that the program idea must be different, he will probably find himself misguided; for it is a rare purchaser of radio scripts who has the temerity to buy anything that does not adhere to an established and tested formula.

Although the book is intended for prospective writers of commercial scripts, the writer of educational radio dramas will certainly profit from a reading of it.

ARNOLD MOSS, *Brooklyn College*

How to Speak in Public: a Natural Method. By FRANK HOME KIRKPATRICK. Garden City, New York: Doubleday, Doran, 1937; pp. v–xxiii + 199. $1.75.

This is a revised edition of *Public Speaking—A Natural Method* which was issued in 1923. It differs markedly from the older book in that it begins, where the other left off, with group discussion. The volume seems specifically designed for those engaged in adult education, though a tiny note in the preface seems to hope for the use of the book in the colleges. Here and now it had best be said that Mr. Kirkpatrick's volume is not suitable for or designed for college study.

As the author admits, the book is "devoid of the usual technicalities;" it consists largely of a group of anecdotes which purport to explain such important questions as How to Gain and Hold Attention. There are four Sections to the book: The Nature of Public Speaking, Basis of Method, Method for Individual Equipment for Effective Public Speaking, and Exercises for Voice, Bearing and Gesture. Of these, the first and last sections are too brief to be of real value, and the second is really a much abbreviated manual of parliamentary procedure.

Instructors in public speaking and related fields will be interested in the author's definition of "the school period method of instruction; i.e., dogmatic statement and docile acceptance."

One finally notes with regret the lack of reading or reference lists. Though the reader is advised to study parliamentary rules, to

read widely, and to refer to anthologies of oratory, no specific books (except the Bible) are mentioned.

THEODORE G. EHRSAM, *Hofstra College, New York University*

Tournament Plays. Thirteen hitherto unpublished one-act plays. New York: Samuel French, 1937; pp. 232. $1.50.

If craftsmanship is your only criterion, all but one or two of the plays in this volume are "tournament" plays. But none of them is distinguished.

Harold Brighouse's *New Leisure*, a bright comedy with serious implications, is perhaps the best of the lot. *A Little Learning*, a comedy drama of Jewish character; *In Mrs. Saturday's Shop*, a romantic trifle; and *A Maid Goes Forth to War* (though it adds little to the Joan of Arc drama) are welcome additions to the thin ranks of possible plays for all women casts.

The Marooning of Marilla is amusing farce with sentimental overtones; *A Dull Evening*, a revue sketch on the formula of *Keep the Home Fires Burning; The Uppin Arms Affair*, a slick (in the Broadway sense) though somewhat long mystery comedy. *Caramels* fumbles a good idea among the farcical possibilities of dentistry, and *Alexander Was Great* plods bawdily along *The Road to Rome*.

Headlines from Paradise is good Grand Guignol, undiluted horror, and would win no glory, let us hope, in any tournament. *The Crime Cure* is a college comedy by someone who apparently knows nothing about colleges. *Contrast* uses a *Strange Interlude* device to express a banality, and *The Little Red Geranium* is clumsily concocted bathos.

B.H.

A History of Modern Colloquial English, 3rd ed. By HENRY CECIL WYLD. New York: E. P. Dutton & Co., 1937; pp. xviii + 433. $3.00.

Professor Wyld's book, which was first published in 1920, is too well known to require extended notice at this late date. A record of pronunciation in England from the fifteenth century to the early nineteenth, it draws on virtually all the relevant material for that long period. Professor Wyld makes continual use of diaries and letters in which the authors unconsciously throw light on the pronunciation of their times by their vagaries in spelling; he establishes

some of the principles of interpreting these variant spellings, principles which were later used in this country by Krapp and Orbeck. The revision in the present edition is not quite so extensive as the publisher's note on the jacket might suggest. The author's preface indicates that most of the new material is in footnotes or in a brief series of appendices. As in so many books printed in England, the paper and printing leave something to be desired.

C. K. THOMAS, *Cornell University*

20,000 Words Often Mispronounced. By W. H. P. PHYFE. New edition compiled by FRED A. SWEET and MAUD D. WILLIAMS. New York: G. P. Putnam's Sons, 1937; pp. xvii + 791. $2.00.

Phyfe's original edition of this book, which was about a third of the size of the present edition, was copyrighted in 1889. Since then, the book has been enlarged several times, and has sold over 200,000 copies. The content has not, however, kept pace with either the size or the sales, and it is difficult to discover the qualifications of the present compilers for the task of integrating our present knowledge of pronunciation with a book that in some respects is about fifty years out of date. The language of the section dealing with the sounds of English smacks of the 1880's, and has the characteristically vague and misleading descriptions of sounds of the popular works of the period. The phonetic key is essentially that of the Webster edited by Noah Porter, with separate vowel sounds indicated for *fur* and *verse*, with the old-fashioned New England pronunciation recommended for *only* and *whole*, and with no recognition of unstressed vowels. With good pronouncing dictionaries on the market today, there is no excuse for such cold fare as this.

C. K. THOMAS, *Cornell University*

You Don't Say! By ALFRED H. HOLT. New York: Thomas Y. Crowell Co., 1937; pp. xvii + 165. $1.50.

This unpretentious and amusing guide to pronunciation should win a distinct place for itself. The prefatory remarks show a sane and intelligent attitude toward sounds and standards, despite the cheerful chatter; the body of the work, in which words of doubtful pronunciation are discussed in alphabetical order, is mostly devoted to a record of usage, not to the airing of personal preferences; and

the phonetic indications get along very well without either stress marks or diacritics. I can imagine more than one student going to look up a word and staying to finish the book.

C. K. THOMAS, *Cornell University*

The Call of the Dead (Totenmal). By ALBERT TALHOFF. Boston: Expression Company, n.d.; pp. 25.

Among the abundant material now being assembled everywhere for the suddenly popular verse-speaking choruses, this "dramatic chorale for speech, dance, and light" should find a place. *The Call of the Dead,* according to an editorial note, "aims at a new dramatic form of histrionic art in which the text is reproduced by a speaking orchestra, the action by dancing choruses and by independent speaking figures, space by the Universal Word and by altars of moving, coloured light. The playing figures are masked." The author of this ambitious, rather nebulous work is the Swiss poet, Albert Talhoff.

A passionate indictment of war, this lyric-dramatic-pantomimic-impressionistic piece inevitably suggests the Green Table Ballet of the Joos group in some of its action. Its many choruses, however, become repetitious and vague. Effective use is made of letters from soldiers of all nations, written before fatal battles, read by "Voices from Space." The script has many typographical errors, and the stage directions are much too rapturous to be useful.

ARGUS TRESIDDER,
Harrisonburg, Virginia, State Teachers College

Simplified Lip Reading. New York: Supplementary School for Lip Reading and Speech Correction, 1937; pp. 80. $1.50.

The title page of this little book bears the name of no author, but the accompanying advertising material credits the authorship by implication to Miss E. M. Braunlich, the director of the school. The book, which is evidently intended for use with children, is composed of thirty lessons, rather formal in character, by which the pupil is to be made acquainted with the characteristic visible movements of speech. Each lesson consists of a short description of the visible movements made during the utterance of a given sound or group of sounds, together with a few drill syllables containing the sounds in

question, some sentences also containing them, and a simple, and usually humorous, story containing them.

There is also much useful material in the appendix. The homophemes that are likely to confuse the lip-reader are here listed, such as: *bad, ban, band, banned, bat, man, mad, manned, mat, pad, pan, panned, pant, pat.* Another section of the appendix gives help on the significance of articulatory movements in forming such inflectional endings as: *ed, ing, s, es, er, ly, ness.*

It is to be regretted that so worthy a book does not use the standard phonetic system. The phonetician looks in vain for exercises on such sounds as [j], [u], [ɜ], and [ɚ]. These sounds, along with [ɔ], [a], and [ɒ], which are often omitted from texts in lip-reading because of their similarity to other sounds, are not included among the exercises, though they are included in the appendix. One suspects also that the material of the book will need supplementing with games and other devices of motivation in the elementary grades.

ROBERT WEST, *University of Wisconsin*

Practical Methods in Choral Speaking. By MARGUERITE E. DEWITT and Others. Boston: Expression Company, 1936; pp. 253.

Miss DeWitt has added a fourteenth volume to the Expression Company's publications on Choric Speech. *Practical Methods in Choral Speaking* is a symposium of essays on all aspects of choral speaking. The question "Shall We Recite in Groups?" is answered by Miss DeWitt in a paper which takes up about a quarter of the book. It deals with the development of the activity in various parts of the world, offers some "possible admonitions and suggestions," and concludes with illustrations. The remaining essays are on such subjects as "Choral Speaking at Mt. Holyoke," "Choral Speaking in the Grades," "Sound Values in 'The Cloud,'" "Comments on Poems Suitable for a Verse-Speaking Choir." There are twenty-one such essays, two of them by Marjorie Gullan and two by Dorothy Kaucher, together with a list of plays for speaking choirs, a list of recent poems for choric use, and a bibliography.

On the whole, this book is a good comprehensive discussion of choral speaking. It presents a number of varied points of view, avoiding the terrible intensity of some of the enthusiasts who have written whole books on the subject. Miss Kaucher's essay, "Et Tu, Brute!" taking up choral reading as a means of teaching oral inter-

pretation, is especially agreeable. Most of the writers are dealing with definite experiences, rather than with abstract theories, and their comments are enlightening. There is a good deal of repetition, and the overzealous practitioners are not unrepresented, but the inquiring will find useful facts, and the skeptical will find many of their doubts dissipated.

ARGUS TRESIDDER,
Harrisonburg, Virginia, State Teachers College

European and Asiatic Plays. Edited by JOSEPH RICHARD TAYLOR. Boston: Expression Co., 1936; pp. 730 + x.

This anthology, ranging from Euripides (431 B.C.) to James Shirley (1642 A.D.), is the second volume of the Copley Drama Series, whose six volumes, when completed, will collectively be known as *The Story of the Drama*. The twenty-one plays of this collection are intended to supplement the biographical and critical studies of the first volume of the series, *From the Beginning to the Commonwealth*, though it may be used independently.

An attempt has been made to suggest the possible linkings between the various periods of drama, though the editor recognizes the futility of trying to show any direct connection, especially between European and Oriental plays. The emphasis is on illustrations of dramatic evolution, rather than on masterpieces. For example, both the *Medea* of Euripides and the *Medea* of Seneca are included, together with *Gorboduc*, showing a clear succession of influences; *The Menaechmi* of Plautus is shown side by side with *Ralph Roister Doister* and *The Comedy of Errors*; Hroswitha's *Dulcitius*, *The Second Shepherds' Play*, *Everyman*, and Heywood's *The Four PP* are brought together for comparison; Dekker's *The Shoemaker's Holiday* and Massinger's *A New Way to Pay Old Debts* illustrate the rise of the comedy of manners, with Aristophanes' *The Frogs* for comparison; Calderon's *Life Is a Dream* is included along with Corneille's *The Cid*.

Especially welcome additions to this orderly and purposeful anthology are several Oriental plays, which clearly demonstrate the differences in the dramatic writing of the various periods and the contrasts in contemporary methods. These plays are *Shakuntala* of Kalidasa, *The Sorrows of Han*, a Chinese play of the Kin and Yuen Dynasties (1125–1367 A.D.), and three Japanese No plays, two of

them representing serious and farcical treatments of the same theme.

A brief comment by Professor Taylor, pointing out the stages in the development of drama illustrated by each play, and making critical observations, precedes each of the selections. Professor Taylor is also the translator of four of the plays. This is an excellent anthology, well printed and bound, and prepared with intelligent attention to a unified purpose, a rare quality in anthologies.

ARGUS TRESIDDER,
Harrisonburg, Virginia, State Teachers College

Pitch and Intensity Characteristics of Stage Speech. By MILTON COWAN. Iowa City: Supplement to *Archives of Speech*, 1936; pp. 92.

This is a highly analytical study of the pitch and intensity changes used by ten actors and actresses in the reading of fourteen dramatic selections. The report shows rather conclusively that these actors, and presumably other effective actors, exhibit rather more pronounced inflections than do non-artistic speakers. Apparently these actors exaggerate their vocal effects even as they point up and highly color their make-up, their facial expressions, gestures, and costumes. Except for one or two conclusions, Dr. Cowan's findings are those that would be unscientifically confirmed by most trained observers of the drama; the conclusions are none the less valuable for this confirmation. Some that may be a bit unexpected are:

"The average pitch range for all voices was two octaves."

"The average percent of voice time for all speeches was 52, the individual values varying from 34 to 60."

"There is a relationship existing between percentage of phonated time and the degree of emotional expression, unemotional speech showing considerably less time spent in phonation."

The study is an excellent contribution of science to the study of art.

ROBERT WEST, *University of Wisconsin*

An American Phonetic Reader. By SARAH T. BARROWS and ALTA B. HALL. Boston: Expression Co., 1936; pp. xvi + 58. $1.25.

This little book is designed to give more practice in the reading of transcriptions than the student is likely to get in the ordinary phonetic course. The passages are graded in difficulty, beginning with short, simple sentences. The I.P.A. symbols, supplemented by those of Kenyon for the vowels in *murmur*, are recorded in a style

that is narrow enough to be serviceable. Slightly more than half the book consists of generalized transcriptions of what are usually termed the Eastern and General types of American speech, though the authors prefer a more non-committal terminology; there is no attempt to record Southern speech. The latter part of the book records the speech of a number of individuals.

With the general aim and scope of the book little fault can be found; many of the details are, however, questionable. The most serious shortcoming is the failure to show proper gradation of weak syllables. The retention of [h] in the unstressed pronunciation of such words as *his* and *have*, and the strong vowels recorded in the weak syllables of, for instance, *banquet* (p. 6) and *congress* (pp. 7, 26), give the transcriptions an undesirably stilted air. The authors have a strange predilection, illustrated at least twenty times, for a pronunciation of *what* that rhymes with *cut*; a parallel instance is that of *wants* (p. 47) to rhyme with *hunts*. The transcriptions of *ages* (p. 5), *used to* (p. 20), *lives* (p. 28), and *one* (p. 35) are clearly mistakes. The historical distinction between the vowels of *horse* and *hoarse* is needlessly confused in the words which illustrate these two classes on pp. 28–29. One persistent infelicity, which may be a fault of proof-reading rather than of writing, is the substitution of the printed for the script "a" in such words as *discard* (p. 5), *are* (pp. 14, 18), *armies* (p. 14), and *argument* (p. 17); on p. 50 there are several instances of this substitution; if the speaker actually uses the indicated sound, a note would seem to be in order.

The speakers recorded in the latter part of the book are mostly unrepresentative of any particular region; most of them have lived and traveled in various parts of the United States, and even in other parts of the English-speaking world. The two native Californians are the most disappointing of all; they sound like imperfectly naturalized Easterners. These personal transcriptions cannot be regarded as typical of anything in particular, unless one's notion of standard speech is a mixture of dialectal details from hither and yon. Though it is doubtless undesirable to record American speech in the dead uniformity with which Miss Armstrong's *English Phonetic Reader* records British speech, nevertheless *An American Phonetic Reader*, in order to live up to its comprehensive title, should be so organized as to show representative types of American speech more clearly than it does. Such a truly representative work is still needed.

C. K. THOMAS, *Cornell University*

An English Pronouncing Dictionary, 4th ed. By DANIEL JONES. New York: E. P. Dutton & Co., 1937; pp. xxviii + 495. $2.00.

Professor Jones' *Dictionary,* which was first published in 1917, has now been enlarged to include "about 55,000 words, of which 13,000 are proper names." The style of transcription remains the same, a rather broader style than most phoneticians now consider desirable, but serviceable if the reader is alert; the only change in the style is the substitution of vertical for diagonal stressmarks, in accordance with the recent practice of the I.P.A.

Those who are familiar with earlier editions of the *Dictionary* will find other changes in the content of the book beyond the enlargement of the vocabulary. A number of pronunciations, especially of English proper names, which were recorded without comment in earlier editions, are now noted as old-fashioned or local. Evidently England has felt the effects of spelling-pronunciation in recent years. Comparison with earlier editions shows, however, no startling changes in the pronunciation of the South of England, which is Jones' subject matter. One wonders, nevertheless, if a change has not been taking place. Certainly the distinction between the rounded vowel of *cot* and the unrounded vowel of *cart* is not nearly so clear in the speech of those Englishmen who have recently visited our shores or who have spoken to us over the radio as it is in the pages of the *Dictionary*; my private opinion is that an increasing number of Englishmen, like the vast majority of Americans, make no qualitative distinction between these vowels.

For American users, the *Dictionary* is chiefly valuable for its clear and authoritative record of the speech of the educated in the South of England, perhaps most valuable for its record of distressingly irregular English place-names. It is not, of course, a prescription of correctness, and no one who reads the Preface intelligently will take Jones' intention to be prescriptive. The book is what it purports to be—a record of the way in which certain educated speakers in England pronounce the language. And if educated English speakers use rather queer pronunciations for such American place-names as Cincinnati, Nevada, Omaha, Schenectady, and Utah, the American reader need not feel bound to conform to their usage. In short, the *Dictionary* contains a vast amount of important information, and can be valuable if used with proper care.

C. K. THOMAS, *Cornell University*

Animal Marionettes, Handbook X. By PAUL MCPHARLIN. Birmingham, Michigan: Puppetry Imprints, 1937; pp. 31. $1.50.

In spite of the widespread appeal of the animal marionette, the lack of a complete and well illustrated book on this subject has been long apparent. Mr. McPharlin has admirably met all demands with his new book of workmanlike sketches of some fifty animals drawn to scale showing both front and side views. His description of various types of controllers and suggestions for the construction of marionettes are of unusual interest from the technical point of view. It belongs in the library of everyone interested in the craft.

JEAN STARR WIKSELL, *Stephens College*

Puppetry, 1936. Edited by PAUL MCPHARLIN, Birmingham, Michigan: Puppetry Imprints, 1936; pp. 158. $2.50.

Compressed within the pages of this unpretentious little book is the most concise and compact account written about the major puppetry activities of the past year. Of particular interest is the detailed report of the first American Puppetry Conference. It is profusely illustrated with photographs and drawings.

This book is indispensable to the teacher, student, or puppeteer who wishes to be well informed in this field.

WESLEY A. WIKSELL, *Stephens College*

Speech Composition. By WILLIAM NORWOOD BRIGANCE. New York: F. S. Crofts and Co., 1937; pp. 385. $2.25.

It would be fortunate for the cause of education if all text-books could be as stimulating and as interesting as this one. It is a thorough revision of the author's *The Spoken Word*, published in 1927. The general organization is much the same, but the treatment of the various topics utilizes the results of the newer research in speech and social psychology. Many of the principles of the earlier edition have been modified by the findings of recent psychological research.

The book begins with a concise statement of the seven steps in the preparation of a speech, and follows essentially the same general plan as the earlier book; the revision comes within the chapters. The Speech Purposes have been revised "so that they follow progressively the psychological steps of response rather than the rhetorical steps of composition." The author gives a new concept of persuasion which should go far towards modifying the teaching

of that subject. In the arrangement of a speech he advocates placing the strongest topic first because of the research finding that "the first topic or argument of a speech influences the beliefs of the hearers more than any which follow."

The chapter on The Psychology of Gaining Acceptance covers 76 pages and is one of the most thorough treatments of the psychological problem of influencing human behavior to be found in any speech text. The chapter on The Use of Words treats speech style not only from the rhetorical, but, what is more important, from the persuasive standpoint.

Speech Composition is more advanced than most of the texts written for elementary courses in speech making. To the mind of this reviewer there is too much in it for the student of any beginning course even to attempt to apply, but for an advanced course in speech composition there is nothing better.

At the end of the book are fifty pages—perforated so that they can be detached—containing a considerable number of platform and seminar projects with space for notes and suggestions.

Professor Brigance's revision is not only a work of thorough scholarship, but it is well organized, logically planned and a pleasure to read.

CHARLES A. FRITZ, *New York University*

Day by Day with American Playwrights. Compiled and edited with an introduction by IRENE CHILDREY HOCH. Visalia, California: Published by the author, 1936; pp. 84. $1.00.

Described as "a pocket volume key to American drama for amateurs," this peculiar pamphlet would fit only into the largest of pockets, and is certainly no key to American drama, even for amateurs. Sixty of its eighty-four pages are devoted to a calendar of favorite quotations, on almost any subject, collected from American playwrights. The two lists of plays for amateurs are of little use, because they contain only the title and the author of each play.

B. H.

Catholic Evidence Training Outlines. (Third Edition, revised and enlarged.) Compiled by MAISIE WARD and F. J. SHEED. New York: Sheed and Ward, 1935; pp. 330. $1.50.

The compilers of this book are members of the Catholic Evidence Guild, a street speaking organization which began in England some years ago. Few speakers have grown in the theory of speaking with a challenge comparable to that met by the soap-box orator, so this book should be of particular interest to the teacher of public speaking.

The training problem which the outlines are designed to meet is clearly stated. The object of the speaker is, of course, to teach doctrine, but in order to teach doctrine, the speaker needs knowledge of his subject, of the crowd mind on his subject, of how to shape a lecture, of how to handle a crowd, of how to take questions.

According to the training outlines: "Proof has ceased to be the apologist's principal weapon. Proof is always wasted on a man who is not interested in the question."—"Two things are needed that a man may be moved by proof. First, he must understand clearly what the thing is you are trying to prove. Secondly, he must realize that it is important—and important for him. And in practice there is a third. He must want it. Once he wants it, he will be prepared to accept the proof, if the proof is good."—"Argument arouses the combative quality not only in the hearer but in the apologist too. . . ."

The outlines "indicate possible methods of handling the subjects, warn beginners of the *un*successful methods, and in general place at their disposal the fruit of some fifteen years' experience of speakers on the outdoor platform."

HELEN ROACH, *Brooklyn College*

Reading for Skill. By ANGELA M. BROENING, FREDERICK H. LAW, MARY S. WILKINSON, and CAROLINE L. ZIEGLER. New York: Noble and Noble, 1936; pp. xiii + 399. $1.30.

This is a practical book, for use in first year high school English work, based on sound and recognized principles from the English field, such as finding the central idea, appropriate reading methods, outlining, building a vocabulary, finding appropriate reading material, and standard tests for skill in reading. The section on maintaining appropriate reading material is especially helpful. Too often students leave high school for college without the slightest idea of how to discover necessary reference materials.

Reading for Skill should make a satisfactory textbook, or prove useful for supplementary exercises.

WILHELMINA G. HEDDE, Sunset High School, Dallas, Texas

A Guide to Pronunciation. By PAUL W. CARHART. Entirely rewritten by JOHN S. KENYON. Springfield: The G. & C. Merriam Co., 1934.

Webster's Collegiate Dictionary, fifth edition. Springfield: The G. & C. Merriam Co., 1936; pp. xxvi + 1274.

A Guide to Pronunciation consists of pages xvii to lxxx of the second edition of *Webster's New International Dictionary;* it may be purchased separately at $1.00 or $1.50, according to the binding. The new *Collegiate,* which includes a condensation of the *Guide,* is issued in a variety of bindings which range in price from $3.50 to $8.00. The late Mr. Carhart's contribution to the *Guide* is negligible, as reference to the earlier editions of either the *Collegiate* or the *New International* will immediately show.

The new *Guide* is as satisfactory as it is different from the old: essentially the difference is between a phonetic and a literary approach; the old started with letters, the new starts with sounds. Thus we are no longer told that the unstressed vowel of *senate* is a modification of the vowel *ale,* nor that the unstressed vowel of *sofa* is the obscured form of the intermediate vowel of *ask.* Similarly, the factual observation underlying the statements in the new *Guide* are much better founded than in the old. Thus we are no longer told that the vowel of *arm* is the generally accepted sound in *calf,* nor that in the pronunciation of *sing* the sounds of *n* and *g* are so closely blended that neither can be distinguished. On the other hand, Professor Kenyon observes that the difference between the vowels of *he* and *here* "is now obvious," and actually induces the Merriam Company to print them with separate symbols.

Though the principal tool of the *Guide* is still the inadequate and complicated system of traditional diacritic markings, Professor Kenyon has been able to introduce a table illustrating the symbols of the International Phonetic Association, and to make frequent use of the phonetic symbols throughout the *Guide,* especially in the historical discussion at the beginning. The phonetic symbols are not, to be sure, carried over into the body of the dictionary, but their inclusion in the *Guide* represents an advance which will make a fuller use of them

easier in later editions and which will minimize the importance of the criticism that they are unfamiliar.

The scattered details noted in this review indicate that the whole treatment of pronunciation has been vastly improved in these new editions. The new *Collegiate* offers a worthy setting for this improvement in the wealth of its vocabulary, the accuracy of its definitions, and the generous measure of its encyclopedic appendices.

C.K.T.

Poetry Arranged for the Speaking Choir. By MARION PARSONS ROBINSON and ROZETTA LURA THURSTON. Boston: Expression Co., 1936; pp. 405. $2.50.

To satisfy the need of the novice in choral speaking who wants to know what poetry to choose and how to use it, is the avowed purpose of this book. The first 69 pages answer "the beginners' basic questions of what, why, how, and when;" the rest of the book consists of poems with "detailed suggestions as to their choral interpretation." In stressing materials rather than methods, this book differs from most others in the field. The poems are divided into 17 sections under such headings as Social Revolt, American Indian Songs, and Religious Literature; it includes a number of choice poems not generally available. A comprehensive bibliography of 57 titles and an index of topics, titles, and authors increase the usefulness of the book.

The authors are well qualified to produce this new volume. Their names have already appeared in the magazine bibliography, and they have had extended experience in conducting speaking choirs and in directing choral drama.

Adverse criticisms are minor. There are a number of errors in spelling, punctuation, and general typography, and some ambiguity in suggestions for choral interpretation, which seem to indicate hasty publication. While we may not consider some of the poems suitable for choral reading, or agree with some of the methods of interpretation suggested, we find in the book a vital contribution in its ostensible purpose of ministering to the needs of the novice. It is refreshing in its informality and entirely undogmatic in its point of view. It is definite without being dogmatic. It should also be useful to the experienced director. CHARLES E. WENIGER, *Pacific Union College*

Psychometric Methods. By J. P. GUILFORD. New York: McGraw-Hill Book Co., 1936; pp. xvi + 566. $4.50.

For persons engaged in research which involves measurement, either physical or psychological, this book will prove invaluable. The student of voice science will find the author's careful treatment of the traditional psychological methods useful; the sections dealing with correlation and testing methods contain many practical suggestions for those interested in devising speech tests; the technique of factor analysis is explained in an understandable way.

Two things make this book outstanding: for the first time both the older and the more recent methods of statistical analysis, otherwise to be found only in a hundred scattered books and periodicals, are brought together between the covers of one book; nearly every method discussed is supplemented by an example worked out step by step. Though an elementary knowledge of statistical methods is a useful background for thorough understanding of this book, such knowledge is not a prerequisite. The book is thorough and complete, but not mathematically obtuse.

A. H. MONROE, *Purdue University*

One Hundred New Declamations. Compiled and edited by LESTER C. BOONE. New York: Noble and Noble, Inc., 1936; pp. xxxiii + 434. $2.50.

A compilation of selections for declamation is postulated, of course, upon the contention that this activity is efficacious. This book avers that what declamation needs is redefinition and revitalization; and since it is a step in that direction, teachers who use it should observe scrupulously the dicta of its introduction. Mr. Boone's aim is unswervingly to destroy stereotyped techniques. His emphasis is upon natural communication of content; he denounces memorization by mere repetition, failure to concentrate upon ideas, resultant monotone, choppiness, and vapidity.

The selections are grouped under four heads, each subdivided topically; drawn from contemporary speeches, they are alive with issues significant to the maturing high school student; they present not only many points of view by many different personalities, but many types of address in sundry styles. Any student should find here at least one passage attuned to his nature and his manner of speaking. We regret perhaps that these are excerpts; even though

Mr. Boone has sedulously reprinted such extracts as best reveal the essence of the whole, lack of sustained development, abrupt launching of the subject, and curt termination sometimes offend. We regret chiefly the absence of brief introductions to each selection. A student cannot feel himself into a piece without knowing at least something about the man who first spoke it, when and where and why and how; and such aid is essentially in the province of the editor, not of the instructor or coach. The twenty-three pages devoted to cuts and quotations at the beginning of each section might better have served this informative purpose.

J. CALVIN CALLAGHAN, *Lehigh University*

Film and Theatre. By ALLARDYCE NICOLL. New York: Thomas Y. Crowell Company, 1936; pp. ix + 255. $2.50.

Professor Nicoll tells us modestly that he has sought "to present . . . what appear to be the basic principles underlying artistic expression in the film, and, secondly, to relate that form of expression to the familiar art of the stage." He is to be commended for his analysis of the distinctive differences between the two arts (when they are arts) in proper material, in method, and in the public's attitude toward the finished product. He considers first a popular attitude toward Hollywood and shows that the Elizabethan theatre, too, was assailed with opprobrium. "Correctly to assess" and examine "the positive results so far brought forward," we need to consider the basis of the film and its methods (with special attention to the sound film) by which the cinema achieves its film reality. Having done that, we will recognize and respect the film's advantage and superiority in its own sphere.

It is perhaps a challenging book, inasmuch as it may stimulate a reader to controvert many of its statements—particularly sweeping, seemingly biased, generalizations about the limitations of legitimate stagecraft. The film, in this book, is Little Jack Horner who pulls out a plum and says, "What a good boy am I!" Professor Nicoll leans over backward in restricting the stage to a conservatism in which experimentation would be "somewhat freakish." He has audiences leave the legitimate theatre "*fondly* believing that what they have seen is life" (italics mine), but his cinema audiences see the film "delving deeply into the recesses of the individual spirit." On the stage we see type characters; on the screen, individuals; on the

stage, "composite" characters (e.g. Hamlet); on the screen, Garbo, George Arliss and other individuals. In the theatre, at its artistic best, we may expect only the theatre-theatrical; but on the screen, reality. Besides being real, the cinema is also imaginative, while the stage is still limited to a mere "theatrical truth." He denies the stage a proper and effective use of a number of expedients peculiar to the film, but he does so to a greater extent than actual stage practice warrants. He seems also for the time being to have forgotten the demands made upon the stage by Strindberg, O'Neill, Barrie, Kaiser, Toller, O'Casey and others.

About 50 of the 255 pages present a bibliography of "over a thousand titles"—books and magazine articles in nine languages, and a list of periodicals devoted to the cinema in 22 countries.

A modern Aristotle—historian, compiler, and scholar—has analyzed Hollywood; but some readers may find the rather heavily academic style of *Film and Theatre* somniferous.

WILLIAM ANGUS, *Northern Illinois State Teachers College*

Principles of Shakespearean Production. By G. WILSON KNIGHT. New York: The Macmillan Company, 1936; pp. 246. $3.50.

In view of the recent success of Shakespearean plays in Hollywood and New York, the publication of this book is particularly timely.

From years of study and experience as playgoer, actor and producer, Mr. Knight presents his principles of Shakespearean production. He has wisely approached Shakespeare by way of the stage, keenly aware of the many problems involved. For these problems he offers sane and practical solutions. Although not overlooking the importance of the setting, he realizes that the spoken word is of supreme importance, requiring actors of high intelligence and beautiful speech. He offers certain interpretations of Shakespeare which reveal meanings too often overlooked, blurred or lost.

The book is logically arranged. From a general analysis of the Shakespearean play, it proceeds to a detailed discussion of the theory of production. This is followed by some examples from Mr. Knight's own productions of *Twelfth Night, Romeo and Juliet, Henry VIII, Othello, Hamlet* and *King Lear,* in which original and interesting points of interpretation are brought to light. The two concluding chapters are devoted to "The Ideal Production" and "Shakespeare and Ritual."

Although the principles are applied particularly to the plays of Shakespeare, many of them, on such matters as setting, costumes, lighting, sound effects, etc., are applicable to stage productions in general.

I recommend the book particularly to the Shakespearean director or actor. But a reading of it will add much to the playgoer's enjoyment and to the layman's appreciation of Shakespeare's plays as well.

There is a complete index of subjects, ideas and proper names.

EVERETT M. SCHRECK, *University of South Dakota*

Modern Rules of Parliamentary Procedure. By ROBERT D. LEIGH. New York: W. W. Norton and Co., 1937; pp. 106. $1.00.

Those teachers, students and group leaders who have found stimulation and valuable direction in the pragmatic viewpoint of Dr. Leigh as expressed in his *Group Leadership*, which was reviewed in the QUARTERLY JOURNAL of April, 1937, will learn with pleasure that he has prepared a manual of reference of pocket size which incorporates both the spirit and the methods found in the larger volume —but in this instance limited to formal organization and procedure. For those not familiar with the earlier textbook it should be stated that the author's definition of procedure is given in terms of means of helping groups solve problems, rather than a traditional set of rules which are applicable at all times and places. He holds that the size and the type of a meeting, as well as the kind of problem to be treated, determine the nature of the deliberative process, and that procedure should become a matter of logic rather than of rote memory.

In this handbook there is included a brief foreword explaining the author's attitude. This is followed by Part I, which gives the seventy-five well arranged and clearly, simply stated Rules of Procedure found in the appendix of the earlier textbook. In Part II, consisting of thirty-eight pages, the methods of formal organization for mass meetings, conferences, conventions and the panel are considered. Election balloting is next explained, including a succinct exposition of the procedure to be followed in proportional representation. The writing of a constitution, of minutes and records is also treated, and examples are given of each. A carefully constructed index of great practical worth concludes the manual.

T. E. COULTON, *Brooklyn College*

Scenery Then and Now. By Donald Oenslager. New York: W. W. Norton Co., 1936; pp. 265. $5.00.

Besides designing a good share of the productions on Broadway during the past season, Yale's Donald Oenslager has made a valuable contribution to the growing body of American-written theatrical literature with his *Scenery Then and Now.* The book helps to give prestige to an often-slighted profession, and gives new evidence of the author's thorough workmanship and complete understanding of the medium in which he works.

The book is not a history of scene design, as one might expect, nor is it a treatise upon the technique and theory of the art. The author outlines his approach for us in his introduction:

> This book is concerned with the whole visual theatre in performance—in all its fullness. It views the theatre's peaks of action in the past through the long-range glasses of our theatre practice today; for our theatre practice today is no more than the outgrowth of the conventions and traditions inherited from the major epochs of the theatre's past. To discover and restore their original purposes, and also to devise ways and means of putting them to work in our theatre, has been the constant aim of all my notes and projects.

Scenery Then and Now is really the residuum of the author's ideas both as a designer and as a theatre philosopher. The material presented in the text is an individual interpretation of periods and plays from Aeschylus to O'Neill which lend themselves to modern production. In the full-page designs which make up a good part of the book, the designer attempts to bring to life these great epochs in the terms of our own theatre. In this lies the immediacy and the compelling interest of the book. We are given the interpretation of a period and of a certain locale, then we are introduced to a play which belonged to both of them. Then, considering the time, the place, and the playwright's purpose, all from the point of view of modern production, the designer carries us with him in his thinking until we see the completely rendered design before us.

Scenery Then and Now is not to be consulted for historical material or technical knowledge. It gives us enjoyment, appreciation and inspiration, to say nothing of the fourteen design projects, including four dozen elevations, the best collection of Oenslager's designs to which we have access.

Curtis D. Rudolf, *Northwestern University*

Stage Management for the Amateur Theatre. By WILLIAM PERDUE HALSTEAD. New York: F. S. Crofts & Co., 1937; pp. xviii + 265. $2.50.

Mr. Halstead has a simple formula for bringing order out of backstage chaos: a detailed plan for breaking up the work of the entire production into small units, delegation of responsibility for each unit to a particular individual, and adequate supervision. His book presents a thorough application of his formula in a scheme of organization for the largest probable crew: describes the duties of each member from the technical director and stage manager down through the property master, head electrician, costume master, and musical director to the stage hands, call boys, and prompter; and at the same time suggests how positions may be telescoped efficiently for a small crew on a simple production.

Just as useful as the scheme for organization, is the fund of practical advice on every phase of activity during dress rehearsal and performance.

A composite index of references to 135 standard books on the design, construction, and handling of the physical elements of dramatic production is alone almost worth the price of the book.

B.H.

Let's Give A Play. By GERTRUDE SMITH BUCKLAND. New York: Thomas Y. Crowell Co., 1937; pp. 197. $1.50.

A collection of nine children's plays for special occasions, with brief suggestions for staging and costumes, and nine illustrations.

Since there is so small an amount of good material for the celebration of holidays, these little plays, each fifteen or twenty minutes in length, will be welcomed by teachers who must supply school programs for special days. A certain freshness in Mrs. Buckland's approach will give the plays more than usual appeal to fifth, sixth or seventh grades. And if they are produced very simply, the changes of scene, especially bad in short plays, will make less break in the illusion. More than half the plays, fortunately, are in one scene.

The book contains *When Lincoln Was a Boy,* in four scenes besides prologue and epilogue, including the episodes in which Lincoln's father brings home a new wife, the boy Abe walks four miles to return a penny and is repaid for his honesty by the loan of books, and finally his return from the trip in which he first saw Negroes

sold at auction and made up his mind to "hit that sort of thing;" *Washington Visits His Soldiers,* a one-scene play which shows Washington in a very human light; and a play each for St. Patrick's Day, Good Friday, Memorial Day, Flag Day, Columbus Day, Thanksgiving, and Christmas.

WINIFRED WARD, *Northwestern University*

Adult Education. By LYMAN BRYSON. New York: The American Book Co., 1936; pp. 208.

This book is a systematic account of adult education, treating of adult learning, methods of teaching, and organizations and agencies. The major portion of the volume is of interest to speech teachers and students only as they desire a picture of the background in which some speech activities have, perhaps, their most vital uses today.

Chapter VII, "Special Methods," however, should be of value to all who are interested in original speaking, particularly those types used in adult education—the lecture, discussion, and the forum. Although the emphasis is on these speech activities as methods in adult education, there is much here of interest to those who use such technique at any age level.

The criticisms of the lecture method are trenchant. The point of view on discussion is one much needed by those of us who so often attempt to formalize speech activities and in some instances have gone so far as to encourage such educational atrocities as discussion contests. Leading and participating in discussion may best be learned by experience judged from a point of view; this section of the book gives such a point of view without setting up artificial rules, and is, in the mind of this reviewer, one of the few valuable treatments in the mass of writings on the subject. It is regrettable that more was not written on the forum. Certainly, if this reviewer's reactions to most forum lectures are typical, forum lecturers as a group have not yet learned how to provoke thought and discussion.

WILLIAM M. TIMMONS, *Carleton College*

IN THE PERIODICALS

ALEXANDER, HENRY: "American English." *Queen's Quarterly* (Kingston, Canada), XLIV, No. 3, Summer, 1937, 169–175.

There is comparative quiet on the Anglo-American speech front. Signs of a truce are in the air. Hollywood is painfully acquiring a British accent, while Cockney street-urchins greet one another with "O.K. Chief."

The author comments briefly on Sir W. A. Craigie's work on *A Dictionary of American English* and H. L. Mencken's revised edition of *The American Language*. Regarding the latter he remarks that a distinction should be drawn between literary and colloquial language. Whereas the literary language of England and America is about the same, the colloquial presents some points of difference. However, Mr. Alexander believes that the coinage of new words in America may not reveal a "widespread democratic gift for picturesque phraseology," since this coinage may be confined in large part to columnists and novelists. "The English language need have no fear of being swamped by such neologisms." L.T.

UMBACH, HERBERT H.: "The Rhetoric of Donne's Sermons." *PMLA*, LII, No. 2, June, 1937, 354–358.

"Of all Donne's prose, the sermons seem to me to be the most important."

Donne's procedure in the sermons always has three "constituents":

1. Analysis in minute detail of the several natural parts of the text.
2. Illustration of each step in the resolution with arguments and proof texts culled from patristic and scholastic writers as much as from the Bible itself.
3. Reconstruction of the "anatomy" from those parts, with suggestion of "uses" or applications.

His sermons were always carefully prepared, though he seldom wrote them in full. Instead, he prepared topical leads and then set down notes under each of them.

The sermons show a familiarity with Bartholomew Keckermann's *Rhetoricae Ecclesiasticae, sive Artis Formandi et Habendi Conciones Sacras*. The sources upon which Donne relies most fre-

quently, however, are (1) the Bible; (2) the Church Fathers, especially Tertullian, Augustine, and Jerome; and (3) the Scholastic writers of the Middle Ages.

The philosophy in his sermons was eclectic; the purpose was "to edify;" the style was terse and vivid; and "the favorite device most in evidence is a combining of any number of short sentences into a cumulative paragraph." L.T.

BERELSON, BERNARD, and GRANT, HOWARD F.: "The Pioneer Theatre in Washington." *The Pacific Northwest Quarterly*, XXVIII, No. 2, April, 1937, 115–136.

The Federal Theatre Project undertook in 1936 "to collect and compile all possible data on the entertainment business in Washington." In this amusing article, Messrs. Berelson and Grant take some of the data to trace the development of organized entertainment from the variety hall to the motion picture theatre.

The first building in the region "used somewhat regularly as a place of entertainment was the Yealer Mill Cook House, built in Seattle in the winter of 1852–53." However, the distinction of being the first "real theatre" in the territory is shared by Squire's Opera House in Seattle and the Gaiety Theatre in Walla Walla, both built in 1879. The authors also discuss the activities of the "managerial big three"—Alexander Pantages, John Considine, and John Cort.

This article should be of interest and value to all students of the theatre. L.T.

ROUTH, RHESSA: "Remedial Speech Work in the Indiana State Teachers College Laboratory School—1935–1936." *The Teachers College Journal* (Terre Haute, Indiana), VIII, No. 4, March, 1937, 33–40.

The primary and elementary school pupils of Laboratory School who were in need of remedial speech treatment were divided into two groups, more or less homogeneous in age and type of defect. Case summaries of the work with these pupils make up the greater part of this monograph. L.T.

THORNBURG, OPAL: "Earlham's Proficiency Examination in Oral English." *The English Journal*, XXVI, No. 6, June, 1937, 469–472.

This paper discusses the administering of a junior oral examina-

tion which has been made a requirement for graduation at Earlham College.

In order to pass the test the student is required to demonstrate his skill in informal conversation and reading before a committee of three faculty members, one of whom is from the department in which the student is doing his major work. If the student fails to conform to a reasonable standard of excellence in speech, the examining committee may recommend that he take additional courses in extempore speaking, speech correction, reading, or dictionary study. About 22% of those examined have been conditioned during each of the past two years. L.T.

POLLOCK, RT. REV. B., Bishop of Norwich: "On Speech-Making." *The National Review* (London), 108, No. 652, June, 1937, 739–746.

The thesis of this highly discursive though interesting article is: Which is the better, written or spoken speech? "On a general survey of the whole art of speech-making, in all its varieties of preparation and delivery, this may probably be contended with truth: Provided that a man possesses an adequate power of expressing himself and knows his subject and something of the broader issues surrounding it, in the end it is his personality which counts for most." L.T.

BARNES, WALTER: "Stepchildren of the Mother Tongue." *Review of Reviews*, XCV, No. 3, March, 1937, 60–61.

"We need to define and develop in America a style of language which is more natural, idiomatic, and comfortable." This style should rest upon standards which "are honestly induced from pleasant, forceful, easy colloquial language." L.T.

INGEBREGTSEN, ERLING: "Some Experimental Contributions to the Psychology and Psychopathology of Stutterers." *The American Journal of Orthopsychiatry*, VI, No. 4, October, 1936, 630–650.

This paper presents the results of a series of tests given to sixty stutterers at Granhaug School, in Norway. The first twenty patients were given introductory tests according to the Rossolimo-Bartsch test scale. The remaining members were given medical examinations, memory tests of Rossolimo and Bartsch, word series tests of Lof-

thus, vocal music tests, performance tests of Drever and Collins, and psychodiagnostic tests based on the tables of Rorschach.

The investigator sums up the findings by saying that "the developed stutterer presents the following characteristic picture of symptoms: (1) Reduced attention, (2) Weakness of will—great suggestibility, (3) Reduced memory of languages—small storage of words, (4) Logical displacement—amnestic confabulation, (5) Motirial amusia, (6) Stereotyped perception—tendency of perseveration, (7) Indolence—bluntness of affect, (8) Derangements of motility, (9) Signs of depression, (10) Repressions, (11) Restrictions."

L.T.

VOELKER, CHARLES H., & VOELKER, ELSIE S.: Hypothyroidism in Alalia Cophica, Glandular Deficiency in Oral Deaf." *American Annals of the Deaf*, 82, 3, May, 1937, 249–252.

This case of Alalia Cophica was retarded as a result of mal-function of an endocrine gland. Diagnostic psychological and logopaedic rehabilitation was fruitless until after medical treatment had removed the glandular disability.

VOELKER, CHARLES H.: "The Schwa and Other Indefinite Vowels in Deaf Oralism." *American Annals of the Deaf*, 82, 3, May, 1937, 253–255.

In the teaching of speech to the deaf, too much stress is likely to be given to strong and meticulous vowel enunciation to the neglect of carefully produced consonants. It is one of the purposes of this paper to point out that this practice already often mentioned is additionally pedagogically unsound because in connected utterance there is a considerable predominance of consonants over all the various types of vowels added together. And it is the primary object of this paper to indicate that great attention should be given to the teaching of the very indefiniteness of certain common vowel positions because they make up a considerable portion of the natural quality of speech and are furthermore dispersed even more abundantly in our language than the strong vowels themselves.

Western Speech. Editor, J. RICHARD BIETRY, Los Angeles Junior College. Published by Western Speech, care Lincoln Printing Co., 735 Northwestern Avenue, Los Angeles, Calif. Issued quarterly, $1.50 per year.

Here is a new magazine. The March 1937 issue is Volume 1 and Number 1. It is the *Official Publication of the Western Association of Teachers of Speech* and should be in the library of every

school where speech is taught. In its present form, it is as yet a small magazine but has promise of developing rapidly. In the first issue J. W. Studebaker contributed an article on *The Des Moines Plan for Adult Civic Education;* Vierling Kersey wrote on *Speech and Life;* W. H. Kilpatrick on *Speech and Integration* and there is also a paper by E. L. Buckingham on the *New Memorial Hall Theater at Stanford.*

VOELKER, CHARLES H.: "A Bibliography for Oral Instructors of the Deaf Listing the Ten Best Books on Speech." *American Annals of the Deaf*, 82, 1, January, 1937, 2–5.

The books listed were Gray and Wise, *The Bases of Speech;* Kenyon, *American Pronunciation;* Kantner and West, *Phonetics;* Pillsbury and Meader, *The Psychology of Language;* Seth and Gutherie, *Speech in Childhood;* Paget, *Human Speech;* Russell, *Speech and Voice;* Stinchfield, *Speech Disorders;* Fletcher, *Speech and Hearing;* and Judson and Weaver, *Basic Speech and Voice Science.* Reasons for the selection of these books are given in the discussion.

VOELKER, CHARLES H.: "The Dartmouth College Speech Clinic." *Gamma Alpha Record,* XXVII, 2, March, 1937, 39–44.

This paper defines in detail the scope of the speech clinic at Dartmouth as conducted in actual practice. The cases come from public speaking classes, Freshmen Survey of Speech, the Players and other organizations such as the Radio Group, Rural Preachers Union, etc., students referred by faculty members or coming on their own initiative. The faculty members themselves have been very interested in coming to the speech clinic.

VOELKER, CHARLES H.: "Emendation of the Organic Aspects of the Pathologic Speech of Mongolians." *Archives of Pediatrics,* LIV, No. 3, March, 1937, 172–176.

This paper discusses the influence of the typical characteristics in regard to the oral and nasal cavities, lips, tongue, jaws, teeth, respiration and co-ordination found in the Mongolian imbecile in relation to the pathology and therapy of the speech.

Speech, J. Brit. Soc. Sp. Therapists, I, 3, January, 1936, contains the following:

LEWIS, M. M.: "The Infant's Approach to the Forms of Adult Speech." 7–9.

MACMAHON, C.: "A Note on the Treatment of Functional Aphonia." 10–12.

NEGUS, V. E.: "The Mechanism of Phonation." 13–33.

MCALLISTER, A. H.: "The Speech Defective in School and Home." 35–41.

CRICHTON-MILLER, H.: "A Note on the Psychic Factor in Stammering." 42–44.

Lewis found that the child comes to adult speech with a repertory marked by two features: preponderance of front consonants and reduplication. Of the first half-dozen conventional words of each child, 75 per cent contain only front consonants, while 46 per cent are reduplicated.

MacMahon treats functional aphonia in a period of forty minutes —the treatment entirely altering such voices: this has led him to believe that numerous people never heard their true voices.,

Negus says, "In studying the anatomy and physiology of the larynx it becomes obvious that improvement in serving its many functions precludes over-elaboration of any anatomical details for specialized purposes. There is entailed on the contrary retrogression in certain directions, whereby greater versatility is acquired. Some of these changes are in the nature of degenerations. Certain functions have diminished in importance and have thus ceased to call for the retention of previously important anatomical features. Although there are such evidences of degeneration in details of the human larynx, yet the general conclusion is that as a whole its evolution has been directed to serve the many purposes of Man to the best advantage."

McAllister states, "Because of the social implications of speech disabilities, many teachers and most parents regard defect with an intensity of concern which is apt to be transferred to the child and very often arouses an unfortunate self-consciousness of the defect which may be a definite deterrent to successful treatment."

Crichton-Miller advises psycho-analysis and suggestion as the two principal methods of reducing psychic tension and eliminating attentive instability.

Speech, the Journal of the British Society of Speech Therapists, is published by Sir Isaac Pitman & Sons, Ltd., London, at eight shillings per volume and is issued quarterly. It may well prove to be one of our most valuable foreign magazines.

HUDGINS, C. V., and STETSON, R. H.: "Voicing of Consonants by Depression of Larynx." *Archives Néerlandaises de Phonétique Expérimentale,* XI, 1935, 1–28.

The mechanism which differentiates the surd from the sonant occlusive, . . . involves the co-ordination of a set of muscles which has received little consideration from experimental phoneticians in this connection. Yet its importance is obvious when it is recognized that the vocal cords can vibrate only when air is flowing through the glottis; and to have an air-flow from one chamber to another there must be a differential in the pressures of the two chambers. With the glottis only partially closed, the chest stroke for the syllable quickly compresses the air in the relatively small oral cavity to the sub-glottal pressure. The pressure in the mouth reaches the level of that in the chest almost immediately. Under such conditions all consonants would be surds. Some momentary expansion of the mouth cavity which will produce the required pressure differential is essential to the production of sonant occlusives. The mechanism which produces this differential must be one that is not immediately involved in the commonly recognized articulatory functions. The muscles which elevate and depress the larynx are relatively independent of these functions. These muscles, therefore, perform a unique function in the surd-sonant differentiation. The laryngeal depression, which begins simultaneously with the sonant occlusion, adequately provides for the momentary expansion of the mouth cavity, and produces the pressure differential which makes the voicing of sonant occlusives possible.

NEWS AND NOTES

(Please send items for this section directly to Miss Lousene Rousseau, 49 East 33d Street, New York City.)

The twenty-eighth annual meeting of the Eastern Public Speaking Conference was held April 2 and 3 at the Hotel New Yorker in New York City. The conference was opened with a round-table discussion of state departments of education and problems of certification and curricula in speech education, with James M. O'Neill, of Brooklyn College, as chairman. Other similar programs were a round-table discussion of speech in adult education, led by W. Hayes Yeager, of George Washington University; one on state and local organizations as a vital force in speech education, led by Agnes Allardice, of the Westfield, New Jersey, High School; and one on which phonetic symbols should be used and what sounds they should represent, led by Mrs. Margaret McLean, of Washington Square College. There was also a radio workshop session, which included a radio broadcast of a Magic of Speech program and a round-table discussion of radio problems, with Arleigh B. Williamson, of Washington Square College, in charge. More formal programs included the following:

SPECH PROGRAMS IN THE ELEMENTARY AND SECONDARY SCHOOLS

MARY T. MCGRATH, JAMES MADISON HIGH SCHOOL, BROOKLYN, CHAIRMAN

Speech Training in Elementary Schools for Children without Speech Defects, Mrs. Letitia Raubicheck, New York City Schools

Speech in an Integrated Program in Junior and Senior High School, Nora M. Barron, Roslyn, New York, Public Schools

Creative Dramatics for Problem Children, Dorothea Lewis, Children's Village, Dobbs Ferry, New York

Play Contests in the High Schools of New England, Madge Vest, Greenwich High School, Connecticut

The Theatre of Youth, Laura King, New York City

High School Poetry Recitals, Olive Burch, Hunter College High School, and students of Hunter College High School

DRAMATICS

CONSTANCE WELCH, YALE UNIVERSITY, CHAIRMAN

The Meaning of Illusion in the Theatre, Ross Scanlon, College of the City of New York

Back to Shakespeare, Claude Lytle, Kutztown (Penn.) State Teachers College

Place of Drama in the Curriculum, Robert Will, Connecticut State College

JOINT MEETING WITH NEW YORK LEAGUE FOR SPEECH IMPROVEMENT

JANE B. TAYLOR, PRESIDENT, NEW YORK LEAGUE FOR SPEECH IMPROVEMENT, CHAIRMAN

Anatomical Causes of Hoarse Voice, Westley M. Hunt, M.D., St. Luke's Hospital, New York City

Effective Uses of the Speech "Instrument," Elena Garnetti Forbes, London
The Treatment of Language Disorders from the Standpoint of Self-Consistency, Prescott Lecky, Psychology Department, Columbia University
Our Problems in Speech Correction in Schools and Colleges, (Panel Discussion)

FORMS AND METHODS IN DEBATE AND DISCUSSION

JOHN H. FRIZZELL, PENNSYLVANIA STATE COLLEGE, CHAIRMAN

The Direct Clash Debate Today, Edwin H. Paget, North Carolina State College
A High School Practice Debate Tournament, Richard C. Brand, Greenbrier High School, Ronceverte, West Virginia
Ethics of the High School Coach, John Mark Brophy, Evander Childs High School, New York City
A State Intercollegiate Debate Association, John H. Frizzell

There was also a choral speaking program, in which groups from Pennsylvania College for Women, Mount St. Joseph College, Curry School of Expression, and Hunter College participated. The closing program of the conference was a program of ballad readings by Miss Marjorie Gullan, of the London Speech Institute.

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The 1937 conference of the Central States Speech Association was held at the University of Wisconsin May 7 and 8. This association represents the states of Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota, Ohio, Oklahoma, and Wisconsin. The association has arranged that joint membership with the National Association is available to its members, while membership in the Central Association alone is $2.50. A representative was appointed to confer with the North Central Association of Colleges and Secondary Schools. One of the major actions of the meeting was the adoption of a resolution looking toward the raising of the level of speech education in the central states, by raising the requirements for teaching, controlling extra-curricular activities, and arranging for the acceptance of credits for college entrance. The Central States Association has decided to hold an annual meeting in conjunction with the National Association of Teachers of Speech, and a second meeting each year in which the National Association meeting is held outside of the Central States area. Thus the 1938 meeting will be held at Columbia, Missouri, April 1 and 2, 1938. New officers of the association are the following: President, Charles R. Layton, Muskingum College; Vice-President, Carrie Rasmussen, Madison, Wisconsin, Public Schools; Executive Secretary, Loren D. Reid, University of Missouri.

The conference at Madison was held at the same time as the spring contests of the Wisconsin High School Forensic Association, and visitors were thus able to attend the various contests of that organization—the Oratorical Contest, Extemporaneous Reading Contest, Extemporaneous Speaking Contest, Future Farmers of America Contest, Declamatory Contests, and the annual Breakfast Conference. The Northern Oratorical League Contest was also held at Madison at the same time.

Two sessions were devoted to discussions of the status of speech in the Central States area, and an informal colloquium on stuttering was held. The formal programs were as follows:

DEBATE

GEORGE G. GATES, UNIVERSITY OF MISSOURI, CHAIRMAN

Debate for the National Championship of the National Forensic League, broadcast from Jacksonville, Illinois, and judged at this program in Madison

The Unicameral Legislature, H. B. Summers, Kansas State College

DRAMATICS

C. LOWELL LEES, UNIVERSITY OF WISCONSIN, CHAIRMAN

Costuming in High Schools, Alberta Johnson, Wauwatosa, Wisconsin, High School

A Practical Demonstration of Makeup, Ray Holcomb, West Side High School, Madison

Problems in Acting, Joseph Smith, University of Utah

INTERPRETATION

ELIZABETH GIBSON, WAUWATOSA, WISCONSIN, HIGH SCHOOL, CHAIRMAN

The Oral Interpretation Contest, Discussion led by Harry G. Barnes, University of Iowa; Vernon Utzinger, Carroll College; Gertrude Johnson, University of Wisconsin; Howard Maule, Washington High School, Milwaukee; Almere L. Scott, University of Wisconsin; and Isabelle Bodden, Riverside High School, Milwaukee

RHETORIC AND ORATORY

V. A. KETCHAM, OHIO STATE UNIVERSITY, CHAIRMAN

An Investigation into the Speaking Capacity of Charles W. Eliot, Louis M. Eich, University of Michigan

Beveridge: A Teacher of Speech, Herold T. Ross, DePauw University

Colonial or Early American Oratory, George V. Bohman, Dakota Wesleyan University

The Rhetoric of Milton, Wilbur E. Gilman, University of Missouri

SPEECH REHABILITATION

ROBERT WEST, UNIVERSITY OF WISCONSIN, CHAIRMAN

Experiments in Community Education in Speech Improvement, Josephine Simonson, Manitowoc, Wisconsin, Public Schools

The Relation Among the Speech Clinic, the Supervising Teacher, and the Graded School, Ollie Backus, Grinnell College

A Common Denominator for Twinning and Stuttering, Mildred Berry, Rockford College

Methods in Studying the Relationship between Sidedness and Dysphemia, Bryng Bryngelson, University of Minnesota

RADIO SPEAKING

SHERMAN P. LAWTON, STEPHENS COLLEGE, CHAIRMAN

The Teaching of Radio in a Department of Speech, H. Clay Harshbarger, State University of Iowa

Radio Drama as a Student Responsibility, Gilbert D. Williams, Purdue University

ELEMENTARY SCHOOLS

CARRIE RASMUSSEN, MADISON, WISCONSIN, PUBLIC SCHOOLS, CHAIRMAN

Teaching Speech to Blind Children, Anna McClain Sankey, Missouri School for the Blind

An Approach to the Speech Program in the Elementary School, A discussion led by Harry G. Barnes, University of Iowa

SECONDARY SCHOOLS

JEAN LIEDMAN, MONMOUTH COLLEGE, CHAIRMAN

Radio Speaking: A Demonstration, Ethel Kaump, East High School, Madison, Wisconsin

Methods of Teaching Parliamentary Procedure, L. C. Turner, University of Akron

COLLEGES AND UNIVERSITIES

CLARENCE T. SIMON, NORTHWESTERN UNIVERSITY, CHAIRMAN

The North Dakota Speech Survey, William G. Schrier, University of North Dakota

The Oklahoma Speech Survey, Charles P. Green, University of Oklahoma

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The eighth annual tournament and convention of the Southern Association of Teachers of Speech was held at the Hotel Andrew Jackson at Nashville, April 20-24. The first two and a half days were devoted to the annual forensic tournament, including several rounds of debates and contests in extempore speaking and in after-dinner speaking. The Southern Association follows the policy of using a debate proposition different from that used by Pi Kappa Delta. Sectional programs were held on debating, led by John B. Emperor, of the University of Tennessee; the contributions of research in speech to the teaching of speech, led by Sherman K. Smith, New York City; and choral reading, led by Clifford Anne King, Louisiana State University. More formal programs were the following:

SPEECH CORRECTION

MRS. W. W. DAVISON, ATLANTA, CHAIRMAN

Goals in the Field of Speech Correction, Claude E. Kantner, Louisiana State University

The Relation of Handedness and Speech Defects, Hildred Cross, Asbury College

Speech the Highest Human Attribute, Mrs. H. H. Blanton, Blanton Speech School, Birmingham

GENERAL SESSION

ROSE B. JOHNSON, WOODLAWN HIGH SCHOOL, BIRMINGHAM, CHAIRMAN

The Fundamentals of Speech in an Integrated Speech Program, Harriett R. Idol, Louisiana State University

How Can Research in Speech Be Made to Contribute to the Unification of the Speech Curriculum? General discussion

SECONDARY SCHOOLS

LAVETTA EPPERSON, CENTRAL HIGH SCHOOL, CHATTANOOGA, CHAIRMAN

What Should the Secondary Speech Program Offer to our Present Education Program? Harley Smith, Louisiana State University

Specialization or Generalization among Ourselves, Clara E. Krefting, Baker University

Shall We Teach Phonetics in the High School? Harvey Scott Hincks, State Teachers College, Memphis

Fundamentals—Survey or Orientation? Ben Hanley, Warren Easton High School, New Ordeans

The Tennessee Secondary Speech Education Survey, Richard R. Hutcheson, Peabody College

PUBLIC SPEAKING

J. REID STERRETT, STATE TEACHERS COLLEGE, BOWLING GREEN, KENTUCKY, CHAIRMAN

Psychology and Public Speaking, Argus Tresidder, State Teachers College, Harrisonburg, Virginia

Public Speaking and Educational Balance, W. R. Sutherland, University of Kentucky

DRAMA

WALTER H. TRUMBAUER, ALABAMA COLLEGE, CHAIRMAN

Impressions of Soviet Acting and Staging, Hazel Abbott, Converse College

Play Try-outs as a Laboratory of Speech, Round table discussion, led by Florence Pass, Ensley High School, Birmingham

Characterization as a Means of Voice and Speech Training, Round table discussion, led by Marguerite Wills, Florida Southern College

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The annual meeting of the Washington State Speech Association was held at Wenatchee, April 16-17, with Russell W. Lembke, State College of Education, presiding. A feature of the meeting was a traveling speech clinic from the University of Washington, which diagnosed and advised children of the region who were defective in speech and hearing. Among the subjects of discussion for the meeting were the problem solving form of debating, the integrated speech curriculum of the state association, the Washington State Theater, and speech problems at the various levels. The new officers of the association are: President, Karl A. Windesheim, University of Washington; Vice-President, Ivaloo Pearl Eddy, Eddy School of Public Speaking, Spokane; Recording Secretary, Dora Craig, Seattle Public Schools; Corresponding Secretary, Lelia M. Russell, Tacoma; and Treasurer, Clarice Gendelmyer, Wapato High School.

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The annual meeting of the Ohio Association of College Teachers of Speech was held April 2 at the Deshler-Wallick Hotel, Columbus, in conjunction with the Ohio College Association. The morning session was devoted to a discussion of problems in the graduate curriculum, and the leaders were V. A. Ketcham and G. Oscar Russell of Ohio State University, Charles R. Layton of Muskingum College, Donald Hayworth of the University of Akron, and Robert

Gates Dawes of Ohio University. At the afternoon session John Black, of Kenyon College, read a paper on "The Oratory of Choate." New officers are: President, William Craig, Capital University; Vice-President, Charles M. Ryan, John Carroll University; Secretary-Treasurer, Bert Emsley, Ohio State University.

The Ohio Association of Secondary School Teachers of Speech completed its organization April 3 at Ohio State University, with the election of the following officers: President, E. J. Diller, Chaney High School, Youngstown; Vice-President, J. M. Martin, Oakwood High School, Dayton; Secretary-Treasurer, Russell Caldwell, Wooster High School.

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The Nebraska Association of Teachers of Speech was organized at a meeting held at Grand Island late this spring. Officers of the new association are the following: President, Loren Winship, Central City High School; Vice-President, C. C. Weinerth, Superintendent of Schools, Greeley; Secretary, Margaret Servine, Jackson High School, Lincoln; Treasurer, Edward Betz, Hastings College. A committee on standards, with Mrs. Anna Cass, of Benson High School, as chairman, is already at work surveying conditions in high schools, colleges, and universities in the state.

* * * *

A new journal of interest to teachers of public speaking is *The Public Opinion Quarterly*, which is published by the School of Public Affairs at Princeton University, and edited by a group of distinguished scholars who are recognized authorities on propaganda, public opinion, and other means of social control. Its aim will be to satisfy "the need of students and leaders of opinion, irrespective of their social, economic, religious, and political beliefs, for more precise information regarding the phenomena of public opinion itself". The first issue appeared in January.

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A number of speech activities are included in the summer session program at the University of Denver. The second Institute of Speech Arts and Sciences was held July 12-23, and included morning lecturers, noon luncheons and panel discussions, and demonstrations and public presentations for the evenings. The famous Central City Play Festival extended from July 17 to August 7. The National Forensic League held a conclave for coaches and students from July 12 to July 16. A special seminar in playwriting and folk drama was offered July 19-23, and an integrated project for training in human relations through speech was scheduled July 19-23. Among the faculty members and contributors, in addition to those of the University of Denver, were J. L. Lardner, Northwestern University; Vida R. Sutton, of NBC; Margaret P. McLean, New York University; Karl Mundt, President of the National Forensic League; Campton Bell, Colorado State College of Agriculture; J. R. Bietry, Los Angeles Junior College; Vocha Fiske, Speech Research Project Director of California; P. Merville Larson, Hutchinson Junior College; Jennie Waugh, Tarkio College; Giles W. Gray, Louisiana State University, and Orville A. Miller, Vanderbilt University.

Among the visiting faculty members at the summer session of the School of Speech of Northwestern University were Gladys Borchers, of the University of Wisconsin, and Frank Rarig, of the University of Minnesota. A five-weeks' summer term was again offered for high school students in public speaking, debate, and dramatics, for which fifty full-tuition scholarships were awarded.

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Speech work at the University of Hawaii is undergoing extensive development. W. Norwood Brigance, of Wabash College, has spent the past year on leave of absence acting as Professor of Speech and Chairman of the Department of English at the University of Hawaii, and has been granted a second year's leave of absence to complete the reorganization of the work in speech and English there. Last year there were fourteen teachers in the two fields, whereas this year sixteen teachers are teaching English and eight, speech. There are seventeen sections in speech improvement and six in voice and diction, in addition to the usual courses in public speaking, debate, and dramatics. During the past summer session the largest enrollment in any course was that in a new course in cultured speech, offered by Dr. Brigance—184 of the 1200 enrollment registering for the course.

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Stanford University offered an extensive program of courses in speech during the summer session, ending in a conference, August 19–21. Among those taking part in the conference were Giles W. Gray, of Louisiana State University; Glenn Hughes, of the University of Washington; John Casteel, of the University of Oregon; Hubert Heffner, of Northwestern University; Gordon Giffen, director of the Duluth Little Theatre; and Talbot Jennings, playwright. Lee Emerson Bassett, of Stanford University, was in charge of the conference, which was organized about the topic, "The Interrelation of Speech Arts." During the session the annual Summer Drama Festival was held, with lectures on the theatre stage, classic productions, and studies in technique.

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The fifth intensive summer course in the arts of the theatre, music, and art conducted by the University of Alberta, in co-operation with the Provincial Institute of Technology and Art of Calgary, was held at Banff, August 2–28. The theatre division offered courses in acting and direction, voice and speech, play production, and play-writing, and its faculty included Dr. Frederick H. Koch, of the University of North Carolina, Joseph F. Smith, of the University of Utah, Theodore Cohen, stage manager for the Theatre Union, and Elizabeth Sterling Haynes, director of dramatics of the Extension Division of the University of Alberta. The Banff School of Fine Arts was established in 1932, with the aid of a grant of $30,000 from the Carnegie Corporation "for the advancement of appreciation and achievement in drama, music, and arts in Alberta." The original grant was for three years, and it was renewed for two more years in 1935.

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Wabash College was the recipient of an unusual gift when Will Hays, movie "czar" and trustee of Wabash, presented the college with a Fairchild-

Proctur Portable Recorder and microphone, as well as more than four hundred aluminum records. Students in the speech and music departments are using it for recordings.

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FORENSICS

A Debate Congress was held at Berkeley April 9 and 10, under the sponsorship of the University of California. Three sessions were held, during which resolutions were presented, discussed, amended, and adopted upon the following topics: *How to Raise the Living Standard of the Masses; Neutrality—Is It Desirable? Will It Work?* and *Freedom of Speech—Criminal Syndicalism—Teachers' Oaths.*

With the adoption of the symposium type of debating the number of debates scheduled annually by the University of Washington has greatly increased. Ten years ago, when the traditional type of debate prevailed, the men's teams engaged in eight debates and the women's in five. Last year a total of 105 debates were held, all of the symposium type, both community and intercollegiate.

A rather unique method of radio debating has been inaugurated at the Kirksville, Missouri, State Teachers College. Speeches of the Kirksville debaters are electrically recorded, sent to the opposing school, and played in sequence with the local speakers, who appear in person.

The annual debate tournament of the Missouri Valley Forensic League was held at Washington University, March 25–27, with two teams from each of ten universities participating, each institution meeting every other.

The third intercollegiate forum on a problem of national importance was held at Allegheny College last winter, on the topic *Can Democracy Survive?* Speakers from five colleges and universities spoke on various aspects of the question, each speaker being allowed the privilege of a three-minute restatement. There was then an audience discussion and a concluding statement by the chairman.

Albion College had twenty men and twenty women on its varsity debating squads this past year, and each squad participated in some seventy-five debates during the season.

Forensic activities at Rockford College last year included six panel discussions, three radio discussions, and twenty-four debates. The panel discussions were on the subject of consumers' co-operatives, and the radio discussions were on the subjects of the Illinois parole system, Illinois drivers' license legislation, and the value of a college education.

The congressional style of debating was used in a recent debate between the University of Chicago and Purdue University, broadcast over WBBM.

The tenth annual Forensic Day was celebrated April 7 at the University of North Dakota. Most of the debating there, both intrasquad and intercollegiate, is done before civic organizations in town, and there are usually only two campus debates during the year, the annual debate against North Dakota State College, and the debate which marks the culmination of Forensic Day. For this occasion there is an unusual amount of publicity, and many schools for miles around send delegations. A number of debates are held that same day before high schools and luncheon clubs, and frequently two or three inter-

collegiate debates are held during the afternoon, with the idea of building up interest for the evening's intercollegiate debate.

The University of Missouri follows the policy of scheduling an intercollegiate debate about once a month, each one followed by a panel discussion and a student forum. During the past year debates were held with Oxford University, Yale University, University of Texas, Northwestern University, and several of the colleges and universities of Missouri. Propositions used concerned the election of Landon or Roosevelt, the American constitution, electric utilities, minimum wages, college education, an American monarchy, intercollegiate athletics, and consumers' co-operatives.

During the past year some forty members of the Speakers' Bureau of the University of Akron addressed more than four hundred audiences, ranging in size up to 2000 people, and including nearly all of the local churches and luncheon clubs. Debates and panel discussions were also scheduled before local groups.

The State Debate of the Wisconsin High School Forensics Association was held in the State Capitol at Madison, March 4, and was followed the next day by the Debate Conference Breakfast at the Wisconsin Memorial Union, at which the debaters were guests of the Association. Four days later the State Dramatic Contest was held at Madison, with the players guests of the association at a Dramatic Conference Breakfast the following morning. May 6 the association held the annual Extemporaneous Reading and Speaking Contests, the Future Farmers of America Contest, and the Declamatory Contests. The annual Breakfast Conference of the Forensic Association was held May 7, with all contestants the guests of the association and the Future Farmers of America.

The final tournament of the Missouri High School Debating League was held at the University of Missouri April 17. Close to two hundred schools participated in the league contests last year.

Utah State Agricultural College entertained more than two hundred junior college debaters during the Utah-Idaho Junior College Forensic League Tournament at Logan in late February.

DRAMATICS AND CHORAL SPEAKING

Pennsylvania College for Women, which was the first college in the East to introduce choral speaking into the college curriculum, established this summer a Colony of Choral Speaking, under the direction of Vanda E. Kerst, Chairman of the Speech Department. Members of the colony enrolled for courses in choral speaking, aesthetics, phonetics, rhythmics, dancing, and poetry. The courses extended for four weeks, four hours a day.

The Wellesley Verse Speaking Choir conducted a *Program of Experiments in Choral Speaking* April 12, which included prose rhythms, American rhythms, choric drama, and a group of amusing studies. Cécile de Banke is conductor of the choir.

The Hunter College Reading Chorus, which is under the direction of Helen Gertrude Hicks, gave a series of choral reading programs over WNYC, extending from March 30 to June 8.

As part of the W.P.A. grant to the University of Missouri, a scene-shop is being built, and the third floor of a building formerly occupied by the Col-

lege of Engineering is being reconstructed to provide more ample quarters for the speech staff, including private offices, a rehearsal room, clinic rooms, a speech laboratory, and rooms for the debate squad.

Indiana's fifth Annual Drama Conference and Demonstration and the National Conference of Theta Alpha Phi were held at Bloomington April 2 and 3. Among the demonstrations were those in make-up, scenery design and construction, and light plotting and execution. A feature of the conference was the performance by the University Theatre of a new play by Martin Flavin, *Around the Corner.*

The tenth Annual Dramatic and Speech Institute, under the direction of the University of Wisconsin Extension Division and the Department of Speech, was held at Madison June 28 to July 10. Courses were offered in character study and make-up, play writing, play production, interpretative reading, elements of action, stage arts and crafts, choral speaking, costume design, the technique of writing and speaking for the radio, and dramatics for "'tween-age" groups. Ethel Rockwell is chief of the Bureau of Dramatic Activities of the University Extension Division.

The second Annual Drama Festival for Missouri colleges and little theatres was held at the University of Missouri April 23 and 24, and the annual State One-Act Play Contest for high schools was held a week later, under the direction of the University Extension Division.

The first performance given in the new theatre at Washington University was the twelfth annual bill of English XVI plays: *The Last Act,* by Jack Percival, *Eternity Unlimited,* by Ed Mead, and *Sweet XVI,* by Arlene Thyson. The last of these plays won the annual $50.00 Wilson Prize, and will be published by Samuel French.

Elizabeth the Queen, by Maxwell Anderson, was the play chosen to open the new theatre of the Central Washington College of Education at Ellensburg. Russell W. Lembke directed the performance. Later performances included *Her Husband's Wife, Lady from the Sea,* and *The Emperor Jones.*

Stanford University has just completed a fine new theatre, the first of a group of buildings which will be devoted to the Fine Arts program which Dr. Wilbur is developing. Built as a memorial to the students and faculty members who died in the World War, it is to be known as Stanford Memorial Hall. It will house the augmented Division of Speech and Drama and will provide auditorium space for audiences of varying sizes. The construction is of steel and concrete, earthquake and fire proof, and the building cost $679,000. The stage is 86 by 56 feet, the proscenium opening 40 by 30 feet, and the height from floor to gridiron 65 feet. The main auditorium has a flexible seating capacity. The 1700 seats may be decreased to 850 by shutting off the balcony by means of a movable partition, and it may be still further decreased to 650 by shutting off the seats beneath the balcony. There is also a smaller auditorium, the Little Theatre, which seats 197 persons. Its stage is a continuation of the main stage, and there is an open arch between to facilitate the moving of equipment from one stage to the other. The proscenium of the Little Theatre is 28 by 16 feet. The new theatre provides spacious lobby, checking, rehearsal, class, make-up, and dressing rooms, including shower baths, a library, staff offices, a green room, and quarters for costumes, dyeing, designing, scene painting,

properties, and storage. The switchboard is modeled after that of the Center Theatre of Radio City, and is situated beneath the main stage. It connects with a control room in the orchestra pit, where the operator has full view of the stage. Adjacent to the new theatre is an out-of-door theatre, made possible by a gift from Mr. Howard Frost. The annual graduation exercises will be held here in the future.

The Speech Division of the Allied Arts Festival of Southern California held its 1937 contests at Polytechnic High School in Los Angeles on May 1. There were several sections of each of the sixteen classifications. The Pasadena Playhouse offered a prize for the best diction.

The third Annual Midsummer Drama Festival was held June 28 to August 14 at the Pasadena Community Playhouse. The feature of the festival was a colorful cycle of seven plays, which composed *The Story of the Great Southwest*. The plays were *Montezuma*, by Gerhart Hauptmann, *Miracle of the Swallows*, by Ramon Romero, *Night Over Taos*, by Maxwell Anderson, *Juarez and Maximilian* by Franz Werfel, *Rose of the Rancho*, by Richard Tully and David Belasco, *Girl of the Golden West*, by Belasco, and *Miner's Gold*, by Agnes Peterson.

The Annual Shakespeare Festival of the Speech Arts Association of Southern California was held April 24 at Occidental College, with Abigail Dunn of Whittier College in charge.

Under the direction of Lester Raines, The Blackfriars of the University of Alabama have recently presented *An Engagement Incognito*, by Leo Courtney, *Romeo and Juliet*, *Julius Caesar*, and *First Lady*, a farce by Katharine Dayton and George S. Kaufman.

The College Theatre of Alabama College has recently presented Shakespeare's *Merry Wives of Windsor*, Masefield's *The Faithful*, and an anonymous Japanese interlude, *The Ointment Vendor*. Walter H. Trumbauer directed the productions.

The class in Contemporary European Theatre at Northwestern University (Speech S C 20) spent nine weeks in Europe during the summer, June 19 to September 2, visiting and studying the famous playhouses of Dublin, Stratford, London, Paris, Interlaken, Milan, Rome, Vienna, Salzburg, Munich, Bayreuth, Heidelberg, and Frankfurt.

Courses offered during the summer school of the Wharf Theatre at Provincetown, Massachusetts, included the technique of acting, voice production, stage speech, stage movement, radio, stagecraft, and makeup. Neil McFee Skinner is the managing director of the Wharf Theatre, and Jean Paul King, well-known radio commentator, is associate manager. Members of the summer faculty included Edith Warman Skinner, of Teachers College, Columbia University, Margaret Prendergast McLean, of New York University, Frank McMullan, of the Yale University Department of Drama, Garson Kanin, Broadway director, Douglas McLean, of Carnegie Institute of Technology, Paul Wing, director of children's programs for NBC, Stephen Fox, actor, Serreta Thiel, of the Cornish School of the Drama, and George B. Kimberly, of Carnegie Institute of Technology.

The fifth season of the Pacific Summer Theatre was held on the campus of the College of the Pacific, June 21 to July 23, with DeMarcus Brown in charge. This is a summer producing company, composed of preparatory stu-

dents, undergraduates, graduates, and teachers, and is given full college credit.

The Department of Drama of Los Angeles Junior College has recently presented, under the direction of Harold Turney, *The Rivals*, *Milestones*, Maxwell Anderson's *Winterset*, *Accent on Youth*, by Raphaelson, Euripides' *Electra*, an original one-act play by Vincent Williams, *Maybe Some Day*, and a program of poems of the Negro race interpreted by a chorus of fifty voices.

The annual play of the Pontian Senior High School was *Youth Marches On*, a three-act comedy by the director, W. N. Viola. The play was presented the evenings of April 14, 15, and 16, using a double cast.

Plays produced by the Spotlight Club, of Ball State Teachers College of Indiana, during the past season included Shaw's *Candida*, Priestley's *Dangerous Corner*, and Casella's *Death Takes a Holiday*. Raymond H. Barnard directed the productions.

The latest productions of The Thespians of Mount St. Agnes College, were Molière's *The Affected Young Ladies* and Rostand's *The Romancers*. Both were produced under the direction of May E. Myers.

PERSONALS

Some of the changes in the Speech Division of the Department of English of the University of Missouri for 1937–1938 are the following: Bower Aly, Director of Forensics, has received a scholarship for the completion of his graduate work, and is spending a sabbatical leave at Columbia University; Loren D. Reid will have charge of forensics for the year, but is also continuing to serve as Director of the Speech Clinic; Donovan Rhynsburger, who spent last year studying at Yale University, has had his leave extended for another year and will remain at Yale; Herbert V. Hake, who has been director of dramatics during the past year, will continue in that capacity for the present year; Harold Reese has resigned to do graduate study at Northwestern University; Ramon L. Irwin, of the University of Minnesota and Cornell University, and Charles F. Hunter, of the University of Wisconsin, are new members of the staff.

Cynthia A. Larry, who spent last year on leave from Washington State College teaching at the University of Hawaii, has resigned her position in Washington to remain permanently at the University of Hawaii. During the present semester she is serving as director of an adult education speech program on the island of Maui, while her classes in the university are taught by Howard Miller, of the Hollywood Studios. She will resume her campus classes next semester.

Other changes on the faculty at Hawaii this year include the following: Arthur E. Wyman has returned to the university, after a sabbatical leave spent visiting Broadway and summer theatres; Florence Henderson has resigned as director of speech improvement in the public schools to become assistant professor of speech in the university; George J. Peavey has returned to the university after spending a year's leave at the University of Southern California; N. B. Beck has returned to the university after completing his work for the doctorate at the University of Wisconsin.

J. B. Nykerk, who was a member of the faculty of Hope College, Michigan, died suddenly last January. He had been a member of the same faculty

for fifty years, and was particularly well known for his work in developing orators. In 1930 he was awarded a degree of special distinction for his achievements in this field.

Maud May Babcock, of the University of Utah, former president of the N.A.T.S., took her sixth party on a Lotus Time cruise to China, Japan, and Manila during the summer.

Helene Blattner, formerly a member of the speech staff at the University of Iowa, has gone to Russell Sage College, to direct the establishment of courses in speech.

Carl G. Brandt, of the Speech Department at the University of Michigan, has just been promoted to the position of chairman of the Department of English in the College of Engineering. He will also continue to serve as associate professor of speech in the College of Arts and Sciences. Mr. Brandt directed the centennial celebration of the University of Michigan last June.

Elwood Murray spent the spring quarter of last year visiting the speech departments of Northwestern University, Cornell University, Columbia University, Harvard University, Yale University, and the Universities of Wisconsin and Michigan.

Howard Chenery, of Central High School, Kalamazoo, Michigan, again served as a member of the speech staff at the State College of Washington during the summer session. Carlyn Winger, of Pacific University, was also a member of the staff last summer for the fifth season.

Sara Stinchfield-Hawk taught at Pennsylvania State College during the past summer, and gave a number of lectures during the last week of the summer term of Mount Holyoke College.

C. T. Simon, of the Northwestern University School of Speech, has just been appointed Assistant Dean of the School.

Charles E. Weniger, of Pacific Union College, taught at the Washington Missionary College, Washington, D.C., during the second half of the past summer session.

Mrs. Mabel Farrington Gifford, State Chief of the Bureau of Speech Correction in California, again offered courses in the University of California Summer Session, and conducted a demonstration clinic.

Arthur S. Postle, formerly in charge of speech at the University of Cincinnati, has been appointed Dean of Men at that institution. He will continue to direct the work of the Speakers' Bureau. Charles Hoffman will conduct speech and debate courses.

New members of the Speech Department at Western Maryland College are Esther Smith and Jean T. MacDowell. Complete reorganization of the speech courses is in progress.

A new member of the Speech Department at the University of Arizona is Ethel Mary Huyck, who has just received her Master's Degree in Speech from the University of Denver.

Who's Who Among Contributors

Horace G. Rahskopf (*Principles of the Speech Curriculum*) is Associate Professor of Speech in the University of Washington, Seattle, Washington. Dr. Rahskopt has his M.A. and Ph.D. from the University of Iowa. He is a member of the Curriculum Committee of the Washington State Speech Association, which has just produced and published *An Integrated Course of Study*. The published bulletin contains an essay on *The Basic Point of View*, by Dr. Rahskopf, followed by a detailed syllabus compiled by the committee. The syllabus covers Speech in the Elementary Schools, including the kindergarten, the elementary grades, and the high school; Speech in the High School; Speech Correction, including work for the hard of hearing; and Teacher Education in Speech.

Franklin H. Knower (*Some Present Problems and Next Steps in Graduate Work in Speech*) is a member of the Department of Speech of the University of Minnesota, Minneapolis, Minnesota. Dr. Knower has over a period of several years done distinguished work on compiling data on graduate work in speech including the titles of all the Master's and Doctor's theses in speech in all the institutions of the United States granting higher degrees in the subject. The results of his findings are published from time to time in *Speech Monographs*, a publication of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

Ruth Dieckhoff (*An Integrated Course in Public Speaking*) is a teacher of speech in Southwest High School, Kansas City, Missouri.

Warren T. Kingsbury (*The Educational Objectives of the High School Speech Contest*) is a teacher of speech in the East Wichita High School, Wichita, Kansas, and faculty advisor of the National Forensic League.

Donald Hayworth (*Research in Pedagogical Problems*) has for some years been a member of the faculty of the University of Akron, Akron, Ohio. Beginning with the current school session, he is head of a new Department of Speech consisting of eight faculty members in Michigan State College, East Lansing, Michigan. Dr. Hayworth is chairman of the committee on Co-operative Research of the NATIONAL ASSOCIATION.

Eugene F. Hahn (*A Compendium of Some Theories and Therapies of Stuttering*) is a Teaching Assistant in Speech, directing the clinic for those who stutter and supervising student teachers in Speech Correction at the Universiy of Southern California; also director of Speech Clinic at the Cedars of Lebanon Hospital, Los Angeles. Mr. Hahn received his A.B. degree from the University of California at Los Angeles in 1929, M.A. from the University of Southern California, with work on his doctorate in progress.

Russell Meyers, M.D., M.Sc., (*Aphasia: A Problem in Differential Diagnosis and Re-Education*) is a practicing physician in New York. His address is Two Hundred Hicks Street, Brooklyn, New York.

Thomas H. Marsh (*Some Problems of Oral Bible Reading*) is Head of the